

HAMILTON'S
UNIVERSAL TUNE-BOOK;

A COLLECTION OF THE

MELODIES OF ALL NATIONS,

ADAPTED FOR

VIOLIN, FLUTE, CLARINET, ETC.

EDITED BY JAMES MANSON.

Not harsh and crabbed,
But musical as is Apollo's lute,
And a perpetual feast of nectar'd sweets,
Where no crude surfeit reigns.—COMUS.

VOL. II.

GLASGOW:

W. HAMILTON, RENFIELD STREET;

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J. MENZIES, PRINCES STREET, AND N. BOWACK, LEITH STREET, EDINBURGH;

FINLAY & CHARLTON, NEWCASTLE; W. POLLOCK, BELFAST;

T. LE MESSURIER, DUBLIN; AND SIMPKIN, MARSHALL & Co., LONDON.

1846.

35997-BK

INDEX.

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	PAGE		PAGE
* Adelphi Quadrille, <i>M^c Cann</i> ,	148	Banks of Forth, The, <i>James Oswald</i> , (9)	10
Adieu my native land adieu, <i>Chandler</i> ,	113	Banks of Nith, The, <i>Scotch air</i> , (10)	62
* Aerial Quadrilles, The	106	Banks of Loch Ness, <i>Gaelic air</i> ,	65
A Friar he loved a fair Maid well, <i>old ballad air</i> , (1)	81	Banks of Tweed, <i>Hook</i> ,	150
Ah! Bella a mi Ritorno, from "Norma," <i>Bellini</i> ,	147	Bannocks of Barley Meal, <i>Scotch air</i> , (11)	85
Ah Colin why, <i>old air</i> ,	50	Battle of Shbirra Mair, <i>Scotch air</i> ,	60
Ah Perdona, <i>Duet, Mozart</i> , (2)	156	* Barney Brallaghan's courtship, <i>Blewitt</i> ,	164
Air by Bellini,	134	Beautiful Venice, <i>Rondo</i> ,	27
Air from "La Dame Blanche," <i>Boieldieu</i> , (3)	80	Be all silent, <i>German air</i> ,	71
Alles Schweige, <i>German air</i> ,	71	Beauty, <i>Pleyel</i> ,	127
* Alice Gray, <i>Mrs. Philip Millard</i> ,	178	Belleisle March, The,	169
All my life is joy and pleasure, <i>Duet, Bellini</i> , (4)	98	Beds of Sweet Roses, The, <i>Scotch air</i> , (12)	110
Anacreon in Heaven,	33	Betty Pringle's Pig, <i>J. B. Sale</i> ,	63
* Andrew Hofer, <i>March, James Manson</i> ,	184	Benny Side, <i>Scotch air</i> , (13)	13
Annie Laurie, <i>Scotch air</i> ,	151	Bhlán Uí, <i>Gaelic strathspey and song</i> ,	83
An thou wert my ain thing, <i>Scotch air</i> , (5)	31	Billy O'Rourke's ramble, <i>Irish air</i> ,	178
Antwerp Waltz, The, <i>Labitzsky</i> ,	113	Black Eagle, The,	65
Aria, <i>Auber</i> ,	63	Black eyed Susan, <i>Leveridge</i> , (14)	151
Aria, <i>Haydn</i> ,	51	* Blewitt's Jig,	164
Argyle is my name, <i>Scotch air</i> ,	85	Blue Bell of Scotland, <i>Scotch air</i> ,	53
Arise lovely beam of the Tweed, <i>John Ross</i> , (6)	91	Do. do. AS A DUET,	102
* Arietta, <i>D. T. Williams</i> ,	155	Blue Bonnets over the Border, <i>Scotch air</i> ,	182
A smile from the Girl of my heart, <i>Shield</i> ,	57	Blue eyed lassie, The, <i>Scotch air</i> , (15)	44
Assist me ye lads who have hearts void of guile, <i>Irish air</i> ,	61	Boatie Rows, The,	169
Athol Cummers, <i>Strathspey, Scotch</i> ,	12	Bob of Fettercairn, The, <i>Reel, Scotch</i> ,	21
Auf Brüeder! lasst uns lustig Leben, <i>German air</i> ,	54	Bohemian Melody,	54
Aurora Waltzes, The, <i>Labitzsky</i> ,	97	Bohemian Waltz, <i>Lanner</i> , (16)	125
* Auld Brig o' Doon, The, <i>John Turnbull</i> , (7)	123	Bonnie grey eyed Morn, The, <i>Old air</i> , (17)	26
Awa' Whigs, awa', <i>Jacobite air</i> , (8)	9	Bow-wow-wow, <i>English air</i> ,	71
Auld Langsyne, <i>Scotch air</i> ,	180	Braes o' Locheil, <i>Scotch air</i> , (18)	17
		Braes o' Marr, The, <i>Strathspey</i> ,	137
		Braw braw lads, <i>Scotch air</i> , (19)	170
		Brechin Castle, <i>Strathspey</i> ,	126
		Britons to Arms,	70
		Brier bush, The,	179
		British Grenadiers, The,	166
		Broom of Cowdenknowes, <i>Scotch air</i> ,	158
		Bruachan Loch Neish, <i>Gaelic air</i> , (20)	65

	PAGE		PAGE
Bruce's Address, <i>Scotch air</i> , . . .	144	* Death of Kosciusko, <i>German air arranged as a Trio</i> , . . .	154
Bud of the Rose, <i>The, Shield</i> , . . .	157	Demon Lover, <i>The, Old Ballad air</i> , . . .	95
Bumper for Luck, <i>A, Irish air</i> , . . .	86	* Deil's Elbow, <i>The, Reel, John Turnbull</i> , . . .	4
* Burns' Festival March, <i>John Turnbull</i> , . . .	30	* Departed Friends, <i>James Manson</i> , . . .	17
By the gaily circling Glass, <i>Dr. Arne</i> , (21) . . .	76	Der Freyschutz Waltz, <i>Weber</i> , (28) . . .	135
By the margin of Zurich's fair Waters, <i>Swiss air</i> , 150		Des Reitenden Jägers Abschied, <i>German air</i> , . . .	116
Ca! ca! Geschmauset, <i>German air</i> , . . .	24	Deuks dang o'er my Daddie, <i>The</i> , (29) . . .	158
Caledonian Hunt's Delight, <i>Scotch air</i> , . . .	69	Devil take the Peelers, <i>The, Irish air</i> , . . .	87
Caller Herring, <i>Nathaniel Gow</i> , . . .	126	Donald, <i>supposed Irish air</i> , . . .	158
Camelia Waltz, <i>Mozart</i> , . . .	81	Donald Caird, <i>Scotch air</i> , . . .	159
Cameronian's Rant, <i>Scotch air</i> , . . .	60	Donnybrook Row, <i>A, Irish air</i> , . . .	86
Cameron's got his Wife again, <i>Strathspey</i> , . . .	159	Dorset Quadrille, <i>The</i> , . . .	72
Canaries, <i>A</i> , . . .	49	Down the Burn Davie, <i>Scotch air</i> , (30) . . .	2
Captain's Lady, <i>The, Scotch air</i> , (22) . . .	24	Do. do. second set, <i>Hook</i> , . . .	164
Captain Megan, <i>Irish air</i> , . . .	41	Drops of Brandy, <i>Jig</i> , . . .	180
Captain Ross' Reel, <i>Scotch</i> , . . .	56	Druid's March, from "Norma," <i>Bellini</i> , . . .	62
Captain Keeler, <i>Reel</i> , . . .	170	Drunk at Night and Dry in the Morning, . . .	174
Captain O'Kane, <i>Irish air</i> , . . .	170	Drunken Peasant, <i>The, Irish air</i> , . . .	87
Carle now the King's come, <i>Scotch air</i> , . . .	53	Duet from the Golden Pippin, <i>Monsieur</i> , . . .	114
Carle's Rant, <i>The, Strathspey</i> , . . .	110	Duet from the Opera of the Pirates, <i>Storace</i> , . . .	129
Carolan's Cap, <i>The, Irish air</i> , . . .	141	Duets, 98, 102, 103, 114, 116, 121, 129, 136, 138, 146, 149, 156, 162, 178, 183	
Cauld Kail in Aberdeen, <i>Scotch air</i> , . . .	163	Duke of Gloucester's New March, . . .	37
C'est l'amour, <i>French air</i> , . . .	4	Duke of Kent's Reel, <i>Scotch</i> , . . .	83
Ce fut une nuit solennelle, <i>French air</i> , . . .	50	Duncan McQueen's <i>Strathspey</i> , second set, . . .	175
Chanson elegiaque, . . .	19	* Duncan's Election, <i>John McGlaskan</i> , . . .	21
Chapter of Fashions, <i>The, Old air</i> , . . .	15	Dunkeld House, <i>Neil Gow</i> , . . .	116
Charlie is my Darling, <i>Jacobite air</i> , . . .	13	Dusty Miller, <i>The, Scotch air</i> , (31) . . .	20
Charlie Yet, <i>Jacobite air</i> , . . .	125	Dutchess of Buccleuch, <i>Strathspey, Neil Gow</i> , 172	
Cheer up my Men, <i>German soldier's song</i> , . . .	88	Earl Douglas Lament, <i>Scotch air</i> , (32) . . .	69
Cheshire Cheese, <i>The</i> , . . .	95	Echo Catch, <i>The, Trio, Herschell</i> , (33) . . .	118
Chinese air, . . .	67	Edinburgh Hornpipe, <i>The</i> , . . .	169
* Chinese March, <i>James Bickers</i> , . . .	40	Emerald Isle, <i>The, Irish air</i> , . . .	26
Chiu-ri-ruo, <i>North Highland air</i> , . . .	21	Engel Waltzer, <i>Strauss</i> , . . .	99
Clydeside Lasses, <i>Reel Scotch</i> , . . .	25	Es Zog aus Berlin ein Muthiger Held	
Cold and Raw, (23) . . .	171	<i>German air</i> , . . .	74
Come under my Plaidie, <i>Scotch air</i> , (24) . . .	109	Fairy Galop, <i>Strauss</i> , . . .	125
Coming thro' the Rye, <i>Scotch air</i> , (25) . . .	44	Fal de ral Tit, . . .	84
Connaught-man's Ramble, <i>Irish air</i> , . . .	175	Farewell to Minna, . . .	29
Constant Shepherdess, <i>The</i> , . . .	46	Farewell to Whiskey, <i>Neil Gow</i> , . . .	182
Coolun, <i>Irish air</i> , . . .	163	Fee him Faither, (Saw ye Johnnie comin), . . .	94
Corn Rigs are bonnie, <i>Scotch air</i> , . . .	179	Fete du Village, . . .	35
Cornwallis' Lament for Colonel Muirhead		Florentine air, . . .	148
<i>Scotch air</i> , . . .	100	* Flower of the West, <i>The, T. Henderson</i> , . . .	89
Could I each fault remember, from "the		Flowers of the Forest, <i>The, Scotch air</i> , (34) . . .	82
<i>Duenna</i> ," (26) . . .	5	Forgive me if I do not trust those eyes of	
Country Dance, <i>Old English</i> , . . .	99	heavenly blue, <i>Canzonet, Haydn</i> , (35) . . .	11
Crambambuli, <i>German air</i> , . . .	138	Fourth Dragon's March, . . .	60
Croppies lie down, <i>Irish air</i> , . . .	168	* Freedom I serve thee, <i>German air, arranged as a DUET</i> , . . .	120
Cuckoo's Nest, <i>The, Hornpipe</i> , . . .	12	French Air, . . .	31
Calloden, <i>Scotch air</i> , . . .	140	French Melody, . . .	62, 70, 80
Dainty Davie, <i>Scotch air</i> , (27) . . .	105	Freut euch des Lebens <i>H. G. Nägeli</i> , . . .	54
Dark Phantom, <i>The, Irish air</i> , . . .	92		
* Do. do. arranged as a DUET, . . .	116		

	PAGE		PAGE
Frisch auf mein Volk! <i>German air</i> ,	88	How long and dreary is the Night, <i>Gaelic air</i> , (44)	10
From thee Eliza I must go, <i>supposed Irish air</i> ,	158	Humours of Glasgow Fair, <i>Comic song</i> ,	151
* Gaberlanzie's March, <i>Downies</i> ,	2	Hunting the Hare, <i>Irish air</i> ,	49
Gala Water, <i>Scotch air</i> ,	170	Huntsman's Farewell, <i>The, German air</i> ,	116
Galop des Juifs,	128	I could never lustre see, from the "Duenna,"	27
Galop from the "Corsair" <i>Bohse</i> , (36)	51	I dream'd I lay where flowers were springing,	141
Gardener's March, <i>Scotch air</i> ,	8	I gae'd a wae'd gate yestreen, <i>Scotch air</i> ,	44
Gardener wi' his paidle, <i>Scotch air</i> , (37)	8	I learnt a pretty song in France,	84
Garry Owen, <i>Irish air</i> ,	181	I lo'e na a laddie but ane, <i>Scotch air</i> , (45)	105
Gi'e me a lass wi' a lump o' land, <i>Scotch air</i> ,	37	I'm as smart a lad as you'd wish to see, <i>Attwood</i> ,	38
Gin a body meet a body, <i>Scotch air</i> , (38)	44	I'm not to be stinted in love,	54
* Gipsy Quadrilles, <i>The</i> ,	18	Inch Laggan, <i>North Highland air</i> ,	123
Gladsmuir, <i>William M'Gibbon</i> , (39)	35	Indian Air,	53
Glengary, <i>Strathspey</i> ,	111	In the dead of the Night, <i>M. P. King</i> ,	53
Gloomy Winter's now awa, <i>Scotch air</i> ,	93	Irish Jig, (46)	1
* Gnome Waltz, <i>T. Henderson</i> ,	4	Is your graith in order? <i>Strathspey</i> ,	49
God preserve the Emperor, <i>TRIO, Haydn</i> ,	104	Ivy Green, <i>The, Russell</i> ,	74
God save the Queen, <i>National Anthem</i> ,	178	I was d'y'e see a Waterman,	76
Going out a Shooting, <i>Comic song</i> ,	21	I Wont be a Nun,	160
Golden Farmer, <i>The, Hornpipe</i> ,	45	Jack a Tar, <i>Hornpipe</i> ,	12
Golden Pippin, <i>Duet from the, Monsigneur</i> ,	114	Jack at Greenwich, <i>Dibdin</i> ,	15
Go to Berwick Johnnie, <i>Scotch air</i> ,	181	Jack's Alive, <i>Irish air</i> ,	135
Grand March, <i>Findon</i> ,	127	Jamie Gay, <i>Berg</i> , (47)	24
Grand March from "Norma," <i>Bellini</i> ,	49	Jock o' Hazledean, <i>Scotch air</i> ,	180
* Grave of Burns, <i>The</i> ,	65	* Jock Tamson's Hornpipe, <i>James Manson</i> ,	25
Grey Cock, <i>The, Scotch air</i> , (40)	3	John Anderson my Jo,	183
Greig's Strathspey,	175	Johnnie Armstrong, <i>Old ballad air</i> , (48)	67
Grotesque Dance,	59	Johnnie M'Gill, <i>Scotch air</i> ,	109
Groves of Blarney, <i>The, Irish air</i> ,	131	* Johnnie Peep, <i>John M'Kenzie</i> ,	150
Hail, all hail, thou merry month of May, <i>Duet</i> ,		John o' Badenyon, <i>Scotch air</i> ,	123
<i>Weber</i> ,	162	John of Paris,	3
* Half-past Twelve,	58	Jolly Beggar, <i>The, Scotch air</i> , (49)	3
Hanoverian Waltz,	3	Just like love is yonder Rose, <i>J. Davy</i> ,	155
Hardy Sailor, <i>The, Dr. Arnold</i> ,	41	Kenmore's on and awa Willie, <i>Jacobite air</i> ,	76
Hark! the bonnie Christ church Bells, <i>Aldrich</i> ,	37	Kitty of Coleraine, <i>Irish air</i> ,	177
Hark! the Vesper hymn is stealing, <i>Russian air</i> , (44)	144	Knitter's Waltz, <i>The</i> ,	42
Harvest Home, <i>The, Hornpipe</i> ,	40	Kommt Bruder, <i>German air</i> ,	102
Haughts of Cromdale, <i>Gaelic air</i> , (41)	13	Krakoviak dance, <i>The, Bohse</i> ,	68
Heaving of the Lead, <i>The, Pearce</i> ,	170	Labitzsky's Aurora Waltzes,	97
Hen's March, <i>The, Duet</i> , (42)	149	L'Abrotone, <i>Contre danse</i> ,	60
Her absence will not alter me,	55	La Chocailon, <i>Quadrille</i> ,	44
* Herman Boaz, <i>Country dance</i> ,	74	Laddie lie near me, <i>Scotch air</i> ,	167
Hermit's song from "Der Freyschutz," <i>Weber</i> ,	30	Ladies' Club, <i>The</i> ,	3
He stole my tender heart away,	4	Ladies of Carriack, <i>The, Irish air</i> ,	112
He winna do for me, <i>Dr. Arne</i> ,	96	Lady Ann Hope's Favourite, <i>Scotch</i> ,	56
Hey for a lass wi' a Tocher, <i>Irish air</i> ,	125	Lady Badsinseath's Reel, <i>Scotch</i> ,	138
Hey then up go we, <i>Jacobite air</i> ,	50	Lady Baird's delight, <i>Reel, Scotch</i> ,	14
Hey tuttie, tuttie, <i>Scotch air</i> , (43)	144	Lady Belhaven, <i>Reel</i> ,	168
Highland Baloo, <i>Gaelic air</i> ,	155	Lady Charlotte Bruce's Favourite, <i>N. Gow</i> ,	25
Hodgart's Delight, <i>Scotch air</i> ,	14	Lady Charlotte Murray, <i>N. Gow</i> , (50)	165
* Hop o' my Thumb, <i>Johnson Segton</i> ,	84	Laird of Cockpen, <i>The, Scotch air</i> , (51)	138
Hornpipe,	155		
How can I be sad on my Wedding Day,	43		

	PAGE		PAGE
Lady Elgin's Strathspey,	55	Macgregor's Gathering,	39
La Esmeralda Polka,	145	Macgregor's an Ruaro, <i>Gaelic air</i> ,	174
La Fleur de la Rose, <i>French air</i> , DUET,	102	Mackenzie's Rant, <i>Strathspey, Scotch</i> ,	14
La Folatrerie, <i>Gallopade</i> ,	111	Mac Mhic Alastair, <i>Strathspey</i> ,	111
La Gitana,	113	Madam Fig's Gala, <i>Comic song</i> ,	180
La Gitana Polka,	161	Madame Vandercourt, <i>Diddin</i> ,	6
Lament for M'Gregor of Ruao, <i>Gaelic air</i> ,	174	Madrigal, The,	79
Langolee, New, <i>Irish air</i> ,	174	Maid of Selma, <i>Scotch air</i> ,	8
La Poste Quadrilles, <i>Camille Schubert</i> , (53)	152	Maid's Complaint, The, <i>James Oswald</i> , (65)	92
L'Arc en Ciel Quadrille,	105	Maid that tends the Goats, The, <i>Gaelic air</i> ,	107
La Recette, <i>Romance</i> , M. Bonmay,	79	March from "La Donna del Lago," <i>Rossini</i> , (66) 8	
Lasses look behind you, <i>Reel, Scotch</i> ,	137	March from the Opera of "La Gazza Ladra,"	
Lasses of the Ferry, <i>Strathspey</i> ,	70	<i>Rossini</i> ,	92
Lass of Gowrie, The, <i>Scotch air</i> ,	179	Market Girl, The, (67)	149
Lass of Livingston, The, <i>Scotch air</i> , (54)	22	Marquis of Bowmont's Reel, <i>Marshall</i> , (68)	7
La Suisse au bord du Lac, <i>French air</i> ,	77	Mary's Dream, <i>Scotch air</i> , (69)	59
La Tricoteuse Waltz,	42	Match Boy, The, DUET,	124
Lavers House, <i>Scotch air</i> ,	16	May Flower Waltz, <i>Mozart</i> ,	103
Le Champignon Gallopade,	53	May we ne'er want a friend nor a Bottle to	
Leevaerden Waltzer, J. F. Oelfingen,	14	give him, <i>John Davy</i> ,	10
Leeze me on my bonnie Lass, <i>Scotch air</i> ,	14	Mazourka,	19
Le Garçon Volage, <i>French air</i> ,	72	Meg of Wapping, (Pull away), <i>Attwood</i> ,	96
Le Gentil Husard, <i>French air</i> ,	184	Methrin Castle,	51
* Le Gobelin Valse, <i>James Warden</i> ,	23	Miller, The, <i>Scotch air</i> ,	166
Leith Assembly, <i>Country dance</i> ,	165	Mill Mill, O, The, <i>Scotch air</i> , (70)	100
Le Pont Neuf,	15	Minuet, <i>Corelli</i> ,	22
Le Printemps Waltz,	22	Minuet, <i>Hook</i> ,	73
Le Ramonneur, <i>French air</i> ,	27	Minuet from "Porus,"	121
* Les Souvenirs Quadrilles, R. Stewart,	120	Minute Gun at Sea, DUET, M. P. King,	146
Let's seek the bower of Robin Hood,	177	Miss Forbes' Farewell to Banff, <i>Isaac Cooper</i> ,	166
* Let the Toast be dear Woman, <i>KRIO</i> , (55)	154	Miss Janet Drennan's Waltz,	63
Life let us Cherish, H. G. Nägeli,	54	Miss Margaret M'Dougal of Ardbeg, <i>Strathspey</i> ,	
Lightly Tread 'tis hallowed Ground, G. Berg,	74	<i>Alexander McKay</i> ,	117
Do, do, as a <i>KRIO</i> ,	176	Miss Rae's Strathspey,	93
Lilla's a Lady, <i>German air</i> ,	68	Miss Sharpe's Fane, Mr. Sharpe of Hoddam,	42
Lillibulero, <i>Durfee's Pills</i> , (57)	7	* Miss Skeen's Strathspey, P. Virtue,	30
Little, A, <i>Diddin</i> ,	89	Miss S. Murray's Reel, <i>Scotch</i> ,	91
* Little Nell's Requiem,	69	Miss Stewart's Reel, J. Pattison,	126
Lochaber no more, <i>Gaelic air</i> , (58)	59	Molly Brallaghan, <i>Irish air</i> ,	181
Loch Erroch side, <i>Scotch air</i> ,	179	Money in both Pockets, <i>Country dance</i> ,	34
Logie o' Buchan, <i>Scotch air</i> ,	80	Monie Musk, <i>Strathspey</i> ,	168
London March, The,	44	Morning Star, The, <i>Waltz</i> ,	6
Looney Macwtolter, <i>Irish air</i> ,	174	Moudiewart, The, <i>Scotch air</i> ,	167
Lord Balgownie's favourite, <i>Scotch air</i> ,	93	Mr. Busby Maitland's Reel, <i>Nathaniel Gow</i> ,	150
Lord Beechan, <i>Old ballad air</i> , (59)	101	Mr. James M'Neil Inverary, A. McKay,	85
Lord Eglinton's Auld man, <i>Scotch air</i> ,	48	Mrs. Christie's Rant, <i>Scotch</i> ,	31
Lord Gregory, <i>Scotch air</i> , (60)	17	Mrs. Dempster, <i>Strathspey</i> ,	159
Lord Ronald, <i>Scotch ballad air</i> , (61)	77	Mrs. M'Casey, <i>Irish air</i> ,	179
L'Oriflamme March,	52	Mrs. Nicol's Fane,	64
Love, Good Night, <i>English air</i> ,	7	Mrs. Weymis of Cattle Hill, <i>Strathspey</i> ,	64
Love's Young Dream, <i>Irish air</i> ,	182	Muir Mackenzie's favourite, <i>Sharpe of Hoddam</i> ,	35
Love Links, The, <i>Country dance</i> , (62)	70	My ain fireside, <i>Scotch air</i> ,	45
Lugton Brig Waltz,	90	My days have been so wondrous Free,	93
Lullaby, The, <i>Storace</i> , (63)	43	My heart's in the Highlands, <i>Gaelic air</i> ,	33
Lützow's Wild Chase, <i>Weber</i> ,	141	My Lodging is on the cold ground, <i>Irish air</i> ,	19

	PAGE		PAGE
My Love she's but a lassie yet, . . .	138	Paddy Foorshane's Fricassee, . . .	61
My true Love far away, <i>Dr. Arnold</i> , . . .	26	Paddy now wont you be easy, <i>Irish air</i> , . . .	39
		Pastoral Symphony from the "Messiah," . . .	
		<i>Trio, Handel</i> , . . .	142
Naval Pillar, <i>The, J. Morehead</i> , . . .	172	Peaceful slumbering on the Ocean, <i>S. Storace</i> , . . .	43
Neil Gow's Farewell to Whisky, . . .	182	* Peep-bo! Auld Tow-wig, <i>John Turnbull</i> , . . .	40
Neil Gow's Lament for his Brother, . . .	64	Peep of Day, <i>The</i> , . . .	71
* New Bridge of Glasgow, <i>Strathspey, Porteus</i> , . . .	171	Philander was a merry Swain, <i>Playford's col.</i> . . .	82
New Bumpkin, . . .	160	Planxty Drury, <i>Irish air</i> , . . .	29
New French Stop Waltz, . . .	128	Polish Dance, . . .	70
New Langolee, <i>Irish air</i> , . . .	174	* Polka Quadrilles, <i>The, T. B. Brett</i> , . . .	132
New Rigged Ship, <i>Country dance</i> , . . .	23	Polonaise, <i>J. Kuffner</i> , . . .	32
New Year's Day, <i>Gaelic air</i> , . . .	83	* Poor heart-broken Weaver, <i>James Manson</i> , . . .	5
Night Cap, <i>The</i> , . . .	28	Port a Bhodich, <i>Strathspey</i> , . . .	110
Nobody coming to marry me, . . .	41	Port na Fainue, . . .	64
No words can Poet find, <i>Weber</i> , . . .	138	Possie, <i>The</i> , . . .	103
Nymph, <i>The</i> , . . .	42	Prague Waltz, <i>The</i> , . . .	77
		Priest in his boots, <i>The, Irish air</i> , . . .	42
O are ye sleeping Maggie? <i>Scotch air</i> , . . .	140	* Princess Royal's Polka, . . .	68
O dear what can the matter be, <i>Irish air</i> , . . .	62	Pull away, pull away, pull away I say, <i>Attwood</i> , . . .	96
O for ane and twenty Tam, <i>Scotch air</i> , . . .	167	Puss in a Corner, from "Durfey's Pills," . . .	80
* O gi'e me back my Ring, . . .	75		
O haste and leave this sacred Isle, <i>Duet, Irish</i> , . . .	160	Quadrille, . . .	20, 52
O hey Johnnie Lad, <i>Scotch air</i> , . . .	70	Quadrille Rondo, <i>Henri Herz</i> , . . .	90
Oh no my love no, <i>Michael Kelly</i> , . . .	45	* Queen, <i>The, Jig, Hugh Gilmour</i> , . . .	172
Oh say simple maid, <i>Dr. Arnold</i> , . . .	58	Queen's Anthem, <i>The, English National air</i> , . . .	178
Old English Country Dance, . . .	99	* Queen's Triumph, <i>The, Reel, Hugh Gilmour</i> , . . .	172
O let me in this ae Night, <i>Scotch air</i> , . . .	131	Quick step of the Twelfth Regiment, . . .	55
O Mary ye'se be clad in Silk, <i>Scotch air</i> , . . .	17		
O Megan ee! from the "Castle Spectre," <i>Kelly</i> , . . .	78	Rainbow Quadrille, <i>The</i> , . . .	105
O merry may the maid be, <i>Scotch air</i> , . . .	166	* Rambler, <i>The, Hornpipe, James Manson</i> , . . .	25
O mirk mirk, is this midnight hour, (<i>Lord</i> <i>Groggry</i>) . . .	17	* Randy Wives o' Greenlaw, <i>Reel, J. King</i> , . . .	48
O my love is like a red red Rose, . . .	177	Ranz des Vaches, <i>Swiss air</i> , . . .	88
On a bank of Flowers, <i>Scotch air</i> , . . .	109	Ranting Highlandman, <i>The, Scotch air</i> , . . .	165
One bottle more, <i>Irish air</i> , . . .	61	Rattle the Bottles, <i>Irish air</i> , . . .	86
On yonder Stile, . . .	51	Rattling Roaring Willie, <i>Jig, 2d. set</i> , . . .	173
O Pesceator del' Onda, <i>Venetian air</i> , . . .	22	* Real Irish Quadrilles, <i>The</i> , . . .	86
Opera Hornpipe, . . .	82	Red Red Rose, <i>The, Scotch air</i> , . . .	176
Opera Polka, <i>The</i> , . . .	145	* Reel of Aehareidh, <i>James Wylson</i> , . . .	23
Oran Gaol, . . .	167	Request, <i>The, G. Vogler</i> , . . .	166
O rare London Town, <i>Hook</i> , . . .	5	Ringan's Isle, <i>Strathspey</i> , . . .	96
Original Stop Waltz, <i>The, French</i> , . . .	99	Rise Brothers! Let us enjoy a life of Pleasure, <i>Gilmour air</i> , . . .	54
O the moment was sad when my love and I parted, <i>Irish air</i> , . . .	177	* Robertson's Quick Step, <i>Charles Robertson</i> , . . .	85
O 'tis Love, <i>French air</i> , . . .	4	Robin Adair, <i>Duet, Irish air</i> , . . .	178
O 'tis pleasant to float on the sea, from "Oberon," <i>Weber</i> , . . .	10	Rocks of Casbel, <i>The, Irish air</i> , . . .	124
* Our friends in Castleweeroch, <i>James Manson</i> , . . .	39	Rondo, . . .	20
Ower the Hills and far awa, <i>Scotch air</i> , . . .	100	Rondo, after "Beautiful Venice," <i>Dounies</i> , . . .	27
Ower the Muir among the Heather, <i>Scotch</i> <i>air</i> , . . .	117	Roses blaw, <i>Northumbrian air</i> , . . .	140
Ox's Minuet, <i>Haydn</i> , . . .	79	Rose Tree, <i>The</i> , . . .	182
Oyster Girl, <i>The</i> , . . .	21	Rousseau's Dream, <i>French air, Jean Jacques</i> <i>Rousseau</i> , . . .	163
Do. do. as a Trio, . . .	101	Roy's Wife o' Aldivalloch, <i>Scotch air</i> , . . .	180
		Rule Britannia, <i>Dr. Arne</i> , . . .	158
		Ranaway Bride, <i>The</i> , . . .	1

	PAGE		PAGE
Russian Hymn,	144	The Bride cam out o' the byre, (Woo'd and married and a') <i>Scotch air</i> ,	167
Sadler's Wells Tumbling Minuet,	83	The crimson Morn, from the "Duenaa,"	10
Sailor's Hornpipe, The,	179	The fair Maid with her milking pail, <i>English air</i> ,	39
Sally in our Alley, <i>Carey</i> , (71)	136	The Girl that I love is a mortal like me,	75
Sally Roy, <i>Shield</i> , (72)	164	The lazy mist hangs on the brow of the hill,	111
Saourna Deelish, <i>Irish air</i> ,	177	The morn returns, <i>DUET</i> , from "Rosina,"	136
Sawney's Pipe, <i>Scotch air</i> ,	96	<i>Paxton</i> , (91)	178
Saw ye Johnnie comin', <i>Scotch air</i> ,	94	* There is a Form, <i>W. Smellie, M.D.</i>	80
Saw ye my Faither, <i>Scotch air</i> ,	3	There was aince a May and she loed na men,	15
Saxe Cobourg Waltz,	112	<i>Scotch air</i> ,	74
Saxon Air, <i>DUET</i> ,	103	There went from Berlin a brave Hero, <i>German air</i> ,	58
Scots Recluse, The, <i>James Oswald</i> ,	34	This Life is a lottery, <i>Dibdin</i> ,	111
Scots wha hae, <i>Scotch air</i> ,	144	Tho' prudence may press me,	77
See what a conquest love has made, <i>Playford's col.</i>	16	Thou bonnie wood of Craigielee, <i>R. A. Smith</i> , (73)	94
Sensibility how charming, <i>Scotch air</i> ,	100	Thou hast left me ever Jamie, (Saw ye Johnnie comin')	57
Sheriff Muir, 2d. set.	173	* Three fat Mice, <i>Reel, John Turnbull</i> ,	45
Shipwrecked Boy, The, <i>J. Moulds</i> ,	33	* Three Ghosts, The, <i>James Manson</i> ,	85
Sich a getting up Stairs, <i>Negro air</i> ,	168	Three years a Sailor's life I led,	88
Silly Boy 'tis full Moon yet.	71	Thy fatal shafts unerring prove,	140
Single Blessedness, <i>Old air</i> ,	13	Tibbie Fowler, <i>Strathspey</i> ,	91
Sir John Henderson, <i>Neil Gow</i> ,	169	Tipsey Hibernian, The, <i>Reeve</i> ,	93
Sir Ralph Abercrombie's March,	56	Toddlin but, <i>Scotch air</i> ,	36
Sir W. Watkin Wynan, <i>Welsh air</i> ,	183	To, ho, man, ho to, <i>Medley Country dance</i> ,	38
* Sisters, The,	35	Toll, toll the Knell, <i>Stephen Storace</i> ,	127
Siubhal an t'sneachd tra Oiche', <i>Gaelic air</i> ,	93	Tom Thumb, <i>Hornpipe</i> ,	93
Slow Air,	69	Traveller benighted in snow, The, <i>Gaelic air</i> ,	122
Slow Air, <i>Mozart</i> ,	69	Trio from the Comic Opera of the "Cooper,"	101, 104, 118, 122, 138, 142, 154, 176
Slow Air, <i>Rode</i> ,	103	<i>Dr. Arne</i> ,	71
* Slow Air, <i>John McGlashan</i> ,	55	Turn Out, <i>M. P. King</i> ,	163
* Slow March, <i>Thompson Aimers</i> ,	67	'Twas within a mile of Edinburgh Town,	141
Soldier's Return, The, <i>Scotch air</i> ,	100	<i>Scotch air</i> ,	75
Some Love to Roam, <i>Henry Russell</i> ,	139	Tyran't soon I'll burst thy Chains, <i>Rossini</i> ,	66
Song of a Finnish Peasant Girl,	9	Una Voce, air by "Rossini,"	66
Sonnambula Waltz, <i>Strauss</i> ,	177	Up among yon Clifly rocks, <i>Gaelic air</i> ,	107
Speed the Plough, <i>J. Morehead</i> ,	172	Up in the Morning Early,	171
Staaten Island Hornpipe,	148	Vain Pursuit, The,	40
Stack in Virgo, <i>Irish air</i> ,	72	Valse de Lord Liverpool, <i>Musard</i> ,	112
Stop Waltz,	94	Vienna Polka, The,	161
Stop Waltz, New French,	128	Village Festival, The,	50
Stop Waltz, The original, <i>French</i> ,	99	Waefu' heart, The,	141
St. Patrick was a Gentleman,	64	Waes of Scotland, The, <i>Jacobite air</i> ,	83
St. Pierre Hornpipe,	9	Waltz, <i>Henri Herz</i> ,	84
Struan Robertson's Rant, <i>Strathspey</i> ,	109	Waltz, <i>Johann Strauss</i> ,	78
Stu mo Run, <i>Gaelic air</i> ,	16	Waltz, <i>M. P. King</i> ,	34
Sul margine d'un Rio, <i>Paisiello</i> ,	19		
Sun Flower, The, <i>Moore's Irish Melodies</i> ,	59		
Sunny Rays of Morning, The, <i>Danish air</i> ,	78		
Swiss Air,	128		
Swiss Boy, The, <i>Swiss air</i> ,	128		
Tak your auld Cloak about ye, <i>Old air</i> ,	170		
Taste Life's glad Moments, <i>H. G. Nageli</i> ,	54		
Tell me babbling Echo, <i>G. Vogler</i> ,	166		
* Tell me fair Maid, <i>W. Smellie, M. D.</i>	73		

	PAGE		PAGE
• Waitz, T. Strickland Tyson,	148	Where will bonnie Ann lie, <i>Scotch air</i> ,	110
Walker the Twopenny Postman, <i>Comic song</i> ,	181	Whistle o'er the lave o't, <i>Scotch air</i> ,	56
Wandering Willie, <i>Scotch air</i> ,	159	Whilst happy in my native Land,	24
Was blasen die Trompeten? <i>German air</i> ,	47	White Cockade, <i>The, Jacobite air</i> ,	61
Was ist des Deutschen Vaterland? <i>German air</i> ,	34	Who to gain the laurel crown, <i>Old English air</i> ,	2
Waters of Elle, <i>French air</i> ,	100	Why weep ye by the tide Lady? <i>Scotch air</i> ,	180
Weary pun' o' tow, <i>Jacobite air</i> ,	50	Why sounds the Trumpet? <i>German air</i> ,	47
Wedding Day, <i>The</i> ,	43	• Widow Mahoney, <i>J. Blenwit</i> ,	9
Wedding of Ballyporeen, <i>The, Irish air</i> ,	125	Widow of Wareham, <i>Country dance</i> ,	32
Wedding Ring, <i>The</i> ,	64	Willie Cameron, <i>Scotch air</i> ,	165
Weel may the Keel row,	173	Willie's Rare and Willie's Fair, <i>Scotch air</i> ,	88
Were na my heart licht I wad die, <i>Scotch air</i> ,	15	Will Watch, <i>J. Davy</i> ,	48
What wad I do gin my Hoggie wad die, <i>Scotch air</i> ,	28	Woo'd and Married and a', <i>Scotch air</i> ,	167
Wha'll be King but Charlie, <i>Jacobite air</i> ,	119	• Woodcockstank Brig, <i>The</i> ,	6
When first I cam to be a Man, <i>Scotch air</i> ,	123	Woodman spare that Tree, <i>Russell</i> ,	68
When I hae a sixpence under my Thumb, <i>Scotch air</i> ,	43	Wounded Hussar, <i>The, Irish air</i> ,	170
When I hang on thy bosom distracted to leave thee, <i>Michael Kelly</i> ,	45	Yankee Doodle, <i>American air</i> ,	140
• When Maggie gangs awa, <i>Strathspey, Turnbull</i> ,	16	Ye Banks and braes o' bonnie Doon, <i>Scotch air</i> ,	69
When she came den she bobbit, <i>Scotch air</i> ,	138	Do. do. do. <i>DUET</i> ,	183
When the Rosy Morn, <i>SOLO, DUET and TRIO</i> , from "Rosina,"	138	Yes I will leave my Father's Halls,	30
When wild war's deadly blast was blawn, <i>Scotch air</i> ,	100	Yestreen I had a pint of Wine, <i>Irish air</i> ,	103
Where are you going sweet Robin?	151	Young May Moon, <i>Irish air</i> ,	180
Where is the German's Fatherland? <i>German air</i> ,	34	Young Philander, <i>Scotch air</i> ,	81
		Young Troubadour, <i>The, Henry Herz</i> ,	78
		Young William was a Seaman true,	43
		• You're the beam of my eye, <i>J. Harkin</i> ,	31
		Youth's the season made for Joy,	89

NOTES.

1. *A Friar he loved a fair Maid well*.—We noted this air from the singing of a friend, a native of Kilwinning, Ayrshire; like many others of the unpublished popular strains, it has been associated with villanous verses.

2. *Ah Perdona*.—Wolfgang Amadeus Mozart was born at Salzburg, Jan. 27, 1756. At eight years old he played a concerto on the piano-forte at Munich. The year following he made a musical tour. At this time he came to England and played before the Royal family. His fame is spread as wide as the confines of civilization. He died 4th Dec. 1792.

3. *Air from "La Dame Blanche"*.—Adrien François Boieldieu was born at Rouen in 1775. He produced many clever operas. "La Dame Blanche" was one of his latest, for which the order of the Legion of Honour was conferred upon him. He died in 1834.

4. *All my life is joy and pleasure*.—Vincenzo Bellini was born at Catania in Sicily in 1805. He died in Paris, 1835. His operas have been among the most fashionable of any modern composer.

5. *An' thou wert my ain thing*.—This air has been attributed to David Rizzio, but we think from insufficient evidence. It was printed by Thomson in 1725 as an ancient air. The editor of "Johnson's Musical Museum" says that it is found in an ancient MS. Late Book, written at Aberdeen by Robert Gordon of Straloch in the year 1627, and named, "An' thou wert my own thing."

6. *Arise lovely beam of the Tweed*.—John Ross, the composer of this air, was sometime organist at Aberdeen, where he composed many songs.

7. *The Auld Brig o' Doon*.—John Turnbull, the composer of this and several other airs which are printed

in this work, was a native of Paisley. Early in life he commenced the study of music. He resided for some time in Ayr as a teacher and seller of music. Here he first became known as a composer. His song "Love and our ocean home" was very successful. After he left Ayr he came to Glasgow, where he conducted the Psalmody in St. Georges' Established Church. He was an excellent harmonist, but his melodies generally want simplicity. He died in the year 1845, aged 42.

8. *Awa', Whigs, Awa'.*—This is one of the oldest of our airs. The Jacobites selected this melody for a song entitled "The Earl of Mar's Men." The ancient air, "Oh, silly soul alee," says the editor of Johnson's Musical Museum, "is evidently the progenitor of this air." We have examined the air so named as published by Mr. Dauncey in the Skene MS., and we are disposed to think that it must have been another air which he refers to, because there is not enough of similarity between their air in the Skene MS. and "Awa', Whigs, awa'," to warrant us in supposing that they are the same.

9. *The Banks of Forth.*—This air, the composition of James Oswald, was first published in his Pocket Companion, 1741.

10. *The Banks of Nith.*—This air was composed by Robert Kiddle of Glenriddel, for Burns' song, "The Thames flows proudly to the sea."

11. *Bannocks of Barley Meal.*—This old air was formerly called "The Killogie." It is printed twice in "Oswald's Caledonian Companion"—the first time with the title "Bannocks of Bear Meal;" next, "There was a lad and a lass in a Killogie," from the first line of the old song.

12. *The Beds of Sweet Roses.*—This is a border melody. Burns mentions that when he was a boy it was very popular in Ayrshire, and he has heard those fanatics the Buchanites sing some of their nonsensical rhymes, which they dignified with the name of hymns, to it. For an account of this sect, see Blackwood's Magazine, vol. vi. p. 663.

13. *Benny Side.*—This air, with the song beginning "My loved Celestia is so fair," which is set to it in Johnson's Musical Museum, were both furnished by Dr. Blacklock for that work about the close of 1785, and were copied for the Doctor by Allan Masterton.

14. *Black-eyed Susan.*—Richard Leveridge was born in 1670. He was a singer, and celebrated for his fine bass voice. In 1727 he published a collection of songs in two volumes, which were exceedingly popular. He died in 1758.

15. *The Blue-eyed Lassie.*—This air was composed by Robert Kiddle of Glenriddel, for Burns' song, "I gae a waeft' gate vestreen."

16. *Bohemian Waltz.*—Lanner was a native of Germany. He died in Vienna about two years ago.

17. *The Bonnie Grey-eyed Morn.*—The song in the Beggars' Opera, "This woman seduces all mankind," is sung to this air. In the "Musical Biography" it has been attributed to Jeremiah Clark, organist of St. Paul's, but it has been held that this opinion was given without sufficient evidence. The tune appears in

Playford's Wit and Mirth in 1698. Sir William's song in the Gentle Shepherd is sung to this air.

18. *Braes o' Lochiel.*—This is a Gaelic air, and is preserved in R. A. Smith's Scottish Minstrel.

19. *Brav Brav Lads.*—This tune was greatly admired by Haydn, who harmonised it for Mr. Wm. Whyte's Collection of Scottish Songs. On the MS. of the music Haydn expressed his opinion of the melody in the best English he was master of, in the following short but emphatic sentence—"This one Dr. Haydn favourite song."

20. *Bruachan Loch Neish.*—Captain Frazer, who has this air in his very excellent collection, says, "The words and music of the 'Banks of Lochness' are the composition of a very obscure individual, whom the editor remembers;" and this is all. In the same way hundreds of beautiful airs and songs have been dropped upon the stream of time, and because they were in many cases the composition of "very obscure individuals," their names were not deemed worthy of being chronicled. Shakspeare and Burns were at one time very obscure individuals, and had their works been left to be gathered by such men as Captain Frazer, their names would have been allowed to slip out of the chronicle, that the fame of the collector might not be dimmed by their lustre.

21. *By the gaily circling Glass.*—Dr. Arne was born in London, 1710. He was educated at Eton, and bred to the law, which he seemed to have no taste for. At eighteen he composed music for Addison's Rosamond. His Comus was produced in 1738; Artaxerxes in 1762; and Love in a Village in 1763. He received the degree of Doctor in Music from the College of Oxford in 1769. He received seven gold medals from the Catch Club for his gies and catches. He died in 1778.

22. *The Captain's Lady.*—This air in Oswald's "Pocket Companion" is named "Mount your Baggage;" in Walsh's "Country Dance Book," published more than a hundred years ago, it is called "The Caddie Laddie;" in the third volume of Gow's "Complete Repository" it is altered into a strathspey, and named "Dalry House." Burns' song "Mount and go" is sung to this air.

23. *Cold and Raw.*—This air was called "Catch that Catch can" in a collection published by John Hilton, 1652, where it appears in the shape of a Catch. The same tune is introduced in Purcell's "Orphans Britanica," in the form of a bass to an Ode in honour of Queen Mary, the consort of William III.

24. *Come under my Plaidie.*—The proper name of this air is "Johnny Macgill," after the composer, who was a musician in Girvan, Ayrshire.

25. *Coming thro' the Rye.*—This air was altered in the first measure from an old set of the same tune by Mr. John Watlen, musician and music-seller, and he published it with new words. The original air was taken from the third and fourth strains of a tune called the Miller's Daughter. The song became popular.

26. *Could I euch fault remember.*—Charles Dibdin was born at Southampton in 1745, and educated at

Winchester for the clerical profession. He was the author of an immense number of songs, to which he composed music. These songs have had the greatest popularity. He died in 1814.

27. *Dainty Davie*.—This tune is inserted in Playford's Dancing-master, first published in 1657.

28. *Der Freyschutz Waltz*.—Carl Maria von Weber was born at Holstein in 1776. He received a liberal education. His operas have erected for him a fame that must endure while music is held in estimation. He died in London in 1826.

29. *The Deuks dang over my Daddie*.—Burns' song, "The bairns got out wi' an unco shout," is sung to this air. This tune was probably introduced into England about the union of the crowns in 1603. It was published in Playford's Dancing-master in 1657, under the title of "The Buff Coat."

30. *Down the Burn Davie*.—Burns says, speaking of this air, "I have been informed that the tune 'Down the Burn Davie' was the composition of David Maigh, keeper of the blood slough hounds belonging to the Laird of Riddell, in Tweeddale." This must be a mistake, as the tune, note for note, appears in the Orpheus Caledonius. The 2d set was composed by James Hook, father of the late Theodore Hook.

31. *The Dusty Miller*.—In Mr. Blaikie's MSS. 1682 and 1693 this tune is called Binn's Jig.

32. *Earl Douglas' Lament*.—This air is supposed to be the progenitor of "When I ha'e a saxpence under my thumb;" "Robie donna Goradh," &c., and is very old.

33. *The Echo Catch* was composed by Sir John Herschell, whose name and memory are illustrious from his astronomic discoveries.

34. *The Flowers of the Forest*.—This fine air is found in the Skene MS. The old set of the air in this celebrated MS. is exceedingly pathetic and beautiful, and we do not think that the modern set is by any means an improvement upon the more venerable copy.

35. *Forgive me if I do not trust those eyes of heavenly blue*.—Dr. Joseph Haydn was born at Rohrau, near Vienna, on 31st March, 1732. He visited England in the years 1791 and 1795. His Oratorio of the "Creation" was brought out in 1798. His "Seasons" in 1800. It is impossible for us here to enumerate all his works. He died at Vienna, May 29, 1809.

36. *Gallop from the Corsair*.—Bochsa visited Britain some years since, and made a tour through the provinces as a harpist, on which instrument he was a dexterous performer.

37. *The Gardener wif his paidle*.—Burns' song, "When rosy May comes in wi' flowers," is sung to this air. The old name is the Gardener's March.

38. *Gladsmuir*.—Wm. McGibbon was well known and celebrated in his time for his great execution on the violin. He was many years leader of the orchestra of the Gentlemen's Concerts at Edinburgh. He died at Edinburgh, October 3d, 1756.

40. *The Grey Cock*.—This air is evidently old, though it does not seem to have been published in any collection prior to 1772. The song sung to this air was printed in the collections of Herd and Hersfield.

41. *The Haughs o' Cromdale*.—The old name of this tune appears to have been "Wat ye how the play began?" as it appears with this title in Oswald's Caledonian Pocket Companion.

42. *The Hen's March*.—The subject of this air appears in the Comic Pantomime called "Fortunatus," which was composed by James Oswald. The music of "Fortunatus" was meant for an opera, but being unfinished at the time of Oswald's death, was made to do service as a Pantomime.

43. *Hey tuttie taitie*.—The editor of Johnson's Musical Museum says that the more ancient name of this air was "Hey now the day daws," from the first line of a song which had been popular in Scotland many centuries ago. Burns says that he had met with a tradition universally over Scotland, and particularly about Stirling, that this air was Robert the Bruce's March at the battle of Bannockburn, which was fought in 1314. Ritson disputes this traditional account, and quotes Froissart, to prove that the Scots had no martial music at that period, because the old historian states "that they would make such a noise, blowing upon a little horn, of which instrument it seems every man bore one, as if all the devils in hell had been amongst them." The editor mentioned above, says that from the figures on numerous ancient sculptures, there is reason to believe that the Scots had as great a variety of musical instruments as any nation whatever, long before the Battle of Bannockburn, and he refers further to the venerable Bede and others to prove that Scotland not only rivalled but surpassed Ireland in the musical art. There can be no doubt but that this air is of very great antiquity; but the above references only prove that the Scots were a musical people before the time of Bruce, but do not establish the truth of the tradition.

44. *How long and dreary is the night*.—This air was picked up by Burns while on his tour through the North Highlands, and sent for insertion to Johnson's Musical Museum, where it may be found, with the first set of verses which he wrote to it. He afterwards extended the song, and had it set to the air of "Cauld kail in Aberdeen."

45. *I lo'e na laddie but ane*.—Burns said that this air was composed by Mr. Clunie, who was minister of Berthwick, Midlothian. He died at Greenend, 1819, in the 62d year of his age, and 20th of his ministry. This air bears a striking similarity to the Irish air "My lodging is on the cold ground." We think it is only an altered set of the Irish air.

46. *Irish Jig*.—We wrote this air from the singing of Mr. Robert Cooper, and have never seen it in any collection.

47. *Jamie Gay*.—This melody was composed by Mr. Berg. The song sung to this air, which begins "As Jamie Gay gang'd by the his way," is an English imitation of Scotch lyrical poetry. George Berg gained the first prize medal given by the Catch Club in 1763, and two others in the following years.

48. *Johnnie Armstrong*.—The air of this ballad, commemorating an event that happened in 1629, is in

Oswald's "Pocket Companion."—It is evidently the original of "Toddlin Home," &c.

49. *Jolly Beggar*.—This air has been usually attributed to James V., King of Scotland; this, Mr. Dauney, editor of the Skeue MS., thinks there is no good ground for.

51. *Laird of Cockpen*.—"When she came ben she bobbet." This air is in Oswald's "Pocket Companion;" also in Mr. Crockat's MS. Book of Tunes, 1709.

53. *La Poste Quadrilles*.—Camille Schubert is a living German composer, whose Quadrille and Waltz music has gained considerable popularity.

54. *The Lass of Livingstone*.—Allan Ramsay, who was born in 1684, calls this an ancient tune. Copies of it exist in MS. and otherwise from nearly as remote a period.

55. *Death of Kosciusko*.—This air is so similar in some of its movements to the popular song "Let the toast be dear woman" that we cannot overlook the curious fact—although we dare not say that the composer of the English air has plagiarised from the German melody. The note appended to the song must therefore be taken "cum granu."

57. *Lillebulero* and *Bullen a-lah* were the passwords of the Irish Roman Catholics in the struggles of 1641. This air has gained considerable notoriety from the circumstance that "My Uncle Toby" appeases his conscience by the frequent whistling of it, in the wordy contents which occur between him and my father—vide "Tristram Shandy."

68. *Lochaber no more*.—This tune was formerly named "King James' March to Ireland." We have an old collection of music, published by J. Wright, London, in the early part of the 18th century, where this tune is called "The Irish Lamentation," and we have seen an old copy of it where it is titled "The Battle of Aughrim."

69. *Lord Beechan*.—This old ballad air we noted from the singing of an old man upwards of 75 years of age, who resided in the Rottenrow of Glasgow. Its simplicity speaks for its antiquity.

60. *Lord Gregory*.—This is a very ancient Gallo-wegian melody.

61. *Lord Ronald*.—Burns says, "This air, a very favourite one in Ayrshire, is evidently the original of *Lochaber*. In this manner many of our finest modern airs have had their origin. Some early minstrel or musical shepherd composed the simple original air, which being picked up by the more learned musician took the improved form it bears."—*Reliques*. These remarks are strictly correct.

62. *The Love Links*.—This tune is from an old volume of the "Lady's Magazine."

63. *The Lullaby*.—Stephen Storace was born in England in 1763. When young he studied in Naples. In 1787 he returned to England with his sister, who was celebrated as a singer. He was engaged as composer to the Drury-lane Theatre, for which he composed his operas of *The Haunted Tower*; *Pirates*; *Lodoiska*; *No song no supper*, &c. He died in 1796 while his opera of *Mahmoud* was in rehearsal.

65. *The Maid's Complaint*.—James Oswald was originally a dancing-master in Dunfermline, and afterwards settled in Edinburgh, where he taught music and dancing. This was from 1724 to 1740. He went to London, and was appointed chamber-composer to the King, where he died. He was the composer of many excellent airs, and collected and published several volumes of Scottish melodies.

66. *March from "La Donna del Lago"*.—Gioacchino Rossini was born at Pesaro in 1792. His first opera, "Tancredi," was produced in 1813—"Sempinaide" in 1823. He came to Britain in 1824. His last work, the *Stabat Mater*, was produced two years ago in Paris.

67. *The Market Girl*.—We have never met with this air in any collection of music, manuscript or otherwise. The set we have inserted was taken down from the singing of an Irish pedlar. The song is licentious in the extreme, but we thought the air worthy of preservation.

68. *Marquis of Bouemon's Reel*.—Wm. Marshall of Keithmore, who, in Burns' time, was butler to the Duke of Gordon, is known over Scotland as being the composer of some of our most popular reels and strathspeys, amongst others, "Wishaw's Favourite," "Madam Frederick," "Of a' the airts the win' can blaw," &c.

69. *Mary's Dream*.—The first part of the old melody was composed by Mr. John Lowe, a native of Keenmore, in Galloway. The modern set, which is the one we have printed, is supposed to have been composed by Mr. Schetky, the celebrated violin-player, who resided some time in Edinburgh.

70. *The Mill, Mill, O*.—This air is ancient; it appears in Mr. Crockat's M.S., 1709.

71. *Sally in our Alley*.—Henry Carey, the composer of this air, was a supposed illegitimate son of the Marquis of Halifax. He produced two farces in 1715. The second edition of his "Musical Century, in one hundred English ballads," is dated 1740. He was both poet and musician. His "Sally in our Alley" obtained him Addison's praise for the words, and Geminiani's for the music. He was a blameless unfortunate genius, and in a fit of despair destroyed himself in 1742.

72. *Sally Roy*.—The late Mr. Incedon got great applause for singing this song in his entertainment, which he gave in different parts of the country, called the Wandering Minstrel. The words are a sorry imitation of the simple ballad. Wm. Shield, the composer, was born in the county of Durham about 1749. He was apprenticed to a boat-builder, but the violin was more in accordance with his taste than ship carpentry. His fame stands high as the composer of many excellent and popular airs. He died in 1829.

73. *Thou bonnie wood of Craigielea*.—R. A. Smith was a native of England, but removed early in life to Paisley. He was a good musician, and a good man. His fame principally rests on the airs he composed for the songs of Tannahill. In 1823 he removed from Paisley to Edinburgh, where he died in 1829.

HAMILTON'S UNIVERSAL TUNE-BOOK.

SUL MARGINE D'UN RIO.

Andante,

Paspiello.



THE RUNAWAY BRIDE.

Lively,



IRISH JIG.



THE GABERLUNZIE'S MARCH.

Slow. *Dumiezo.*

Bugle

The musical score for 'The Gaberlunzie's March' is written on six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Slow.' and the character as 'Dumiezo.' The melody is composed of eighth and sixteenth notes. The second staff continues the melody and includes a section marked 'Bugle' in a smaller font. The third and fourth staves continue the main melody. The fifth staff features a series of triplets, indicated by a '3' over and under the notes. The piece concludes on the sixth staff with a double bar line.

DOWN THE BURN DAVIE.

Slow. *Scottish air.—First set.*

1st. 2d.

The musical score for 'Down the Burn Davie' is written on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Slow.' and the character as 'Scottish air.—First set.' The melody is composed of eighth and sixteenth notes. The second staff continues the melody. The third staff provides two endings, labeled '1st.' and '2d.' in boxes above the notes. The piece concludes with a double bar line.

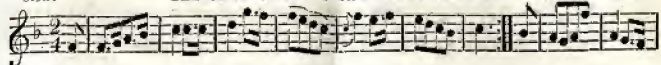
WHO TO GAIN THE LAUREL CROWN.

Old English air.

The musical score for 'Who to Gain the Laurel Crown' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Old English air.' The melody is composed of eighth and sixteenth notes. The piece concludes with a double bar line.

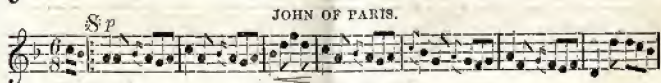
*Slow.*

THE GRAY COCK.—O SAW YE MY FATHER.

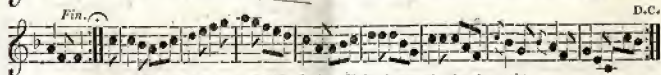
Scottish air.

Burns' song beginning "Where are the joys I have met in the morning," is sung to the above air.

THE JOLLY BEGGAR.

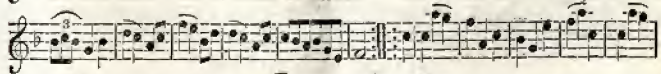
*With spirit, but not too fast.**Scottish air, attributed to King James V.**Sp*

JOHN OF PARIS.

*Fin.**D.C.*

The popular song of "The Ladies Club" is sung to the above air.

HANOVERIAN WALTZ.

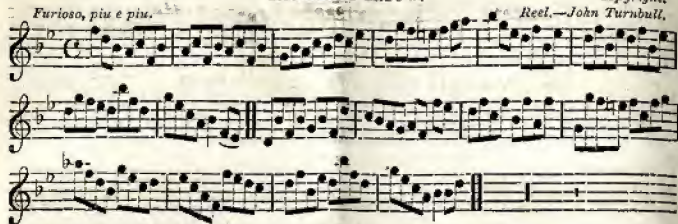


THE DEIL'S ELBOW.

Copyright.

Furioso, piu e piu.

Reel.—John Turnbull.



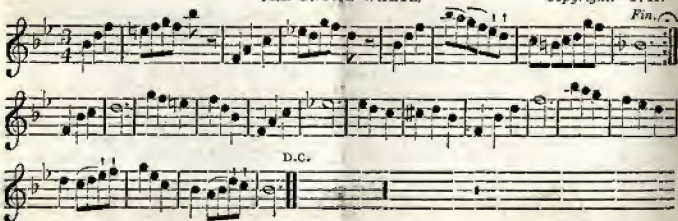
HE STOLE MY TENDER HEART AWAY.

Not too slow.

THE GNOME WALTZ.

Copyright.—T. H.

Fin.



D.C.

C'EST L'AMOUR.—O! 'TIS LOVE.

With spirit.

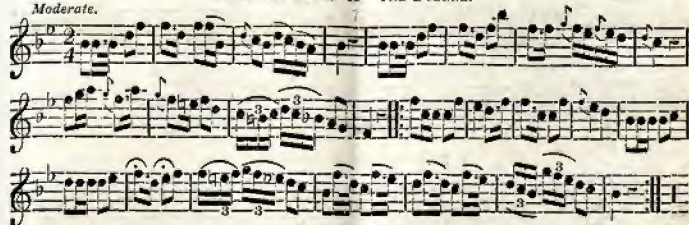
French air.





COULD I EACH FAULT REMEMBER.

FROM THE OPERA OF "THE DUENNA."

Moderate.

O RARE LONDON TOWN.

*With spirit.**Hook.*

THE POOR HEART-BROKEN WEAVER.

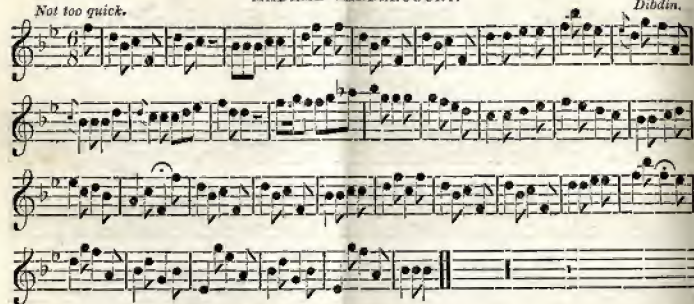
Copyright.—J. M.

Slow and tearfully.

THE MORNING STAR.

Waltz.

MADAME VANDERCOURT.

*Not too quick.**Dibdin.*

THE WOODCOCKSTANK BRIG.

*With spirit.**Copyright.*



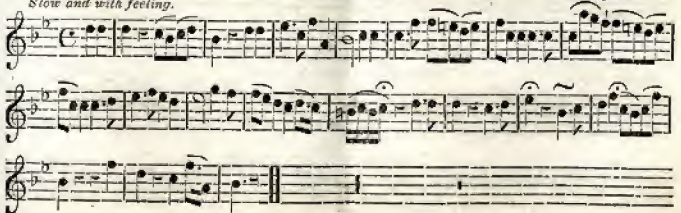
THE MARQUIS OF BOWMONT'S REEL.

Marshall.

LILLIBULERO.

*With spirit.**This set of the air is from "Durfey's Pills to Purge Melancholy."*

LOVE! GOOD NIGHT!

*Slow and with feeling.**English air.*

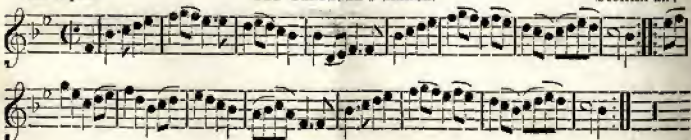
THE MAID OF SELMA.

*Very slow.**From "Johnson's Musical Museum."*

MARCH FROM "LA DONNA DEL LAGO."

*Briskly.**Rossini.*

THE GARDENER WI' HIS PAIDLE.

*Not too fast.**"THE GARDENER'S MARCH."**Scottish air.*

SONG OF A FINLANDISH PEASANT GIRL.

*Andante.**From "Acerbi's Travels through Sweden, Finland, &c., in 1798 and 1799.*

AWA, WHIGS, AWA!

*Not too quick.**Jacobite air.*

THE WIDOW MAHONEY.

Irish air.

ST. PIERRE HORNSPIPE.



Slow.

HOW LONG AND DREARIE IS THE NIGHT.

Gaelic air.*Moderate.*

THE CRIMSON MORN BIDS HENCE THE NIGHT.

From "The Duenna."*Moderate.*

THE BANKS OF FORTH.

James Oswald.

The song beginning "Ye sylvan powers that rule the plain," is sung to this air.

O 'TIS PLEASANT TO FLOAT ON THE SEA.

FROM THE OPERA OF "OBERON."

*Weber.**Slow and softly.*



MAY WE NE'ER WANT A FRIEND NOR A BOTTLE TO GIVE HIM.

John Davy.



Sung by Mr. Incledon in "Family Quarrels," words by Thomas Dibdin.

FORGIVE ME.

Slow.

Haydn.



ATHOL CUMMERS,

Strathspey.—Scottish.

JACKY TAR.*

Hornpipe.

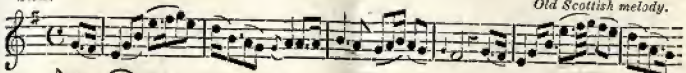
* The old name of this melody is the "Cuckoo's Nest." Sir Robert Ayton's song, as altered by Burns, "I do confess that thou art fair," is set to this tune in Johnson's Musical Museum.



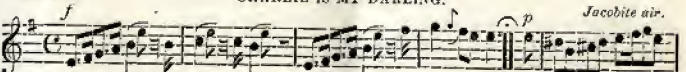
SINGLE BLESSEDNESS.

*Not too slow.**Very old.*

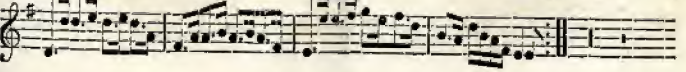
BENNY SIDE.

*Slow.**Old Scottish melody.**Moderate.*

CHARLIE IS MY DARLING.

Jacobite air.

THE HAUGHS O' CROMDALE.

*Slow strathspey time.**Gaelic air.*

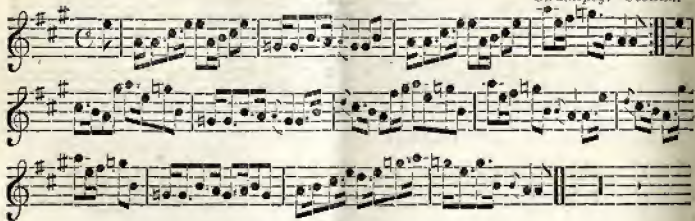
LADY BAIRD'S DELIGHT.

Reel.—Scottish.

HODGART'S DELIGHT.—"O LEEZE ME ON MY BONNIE LASS"

*Moderate.**Scottish air.*

MACKENZIE'S RANT.

Strathspey.—Scottish.

LEEWAERDEN WALTZER.

J. W., Oelfingen.

JACK AT GREENWICH.

Briskly.

FROM THE ENTERTAINMENT CALLED "THE CAKE-HOUSE."

Dibdin.

LE PONT NEUF.

In the style of a waltz.*With spirit.*

THE CHAPTER OF FASHIONS.

Old air.

Thomas Dibdin's song with the above title is sung to this air.

WERE NA MY HEART LIGHT I WAD DIE.

*Slow.**Old Scottish air.*

The song, "There was ance a May and she lo'ed na men," is sung to the above air.

WHEN MAGGIE GANGS AWA.

Copyright.
Strathspey.—John Turnbull.*Moderate.*

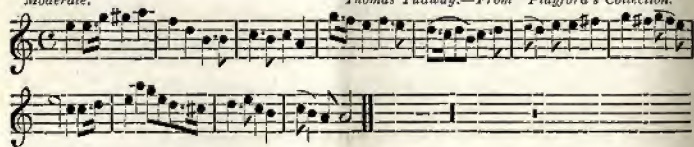
LAWERS HOUSE.

Scottish air.

SEE WHAT A CONQUEST LOVE HAS MADE.

Moderate.

Thomas Tudway.—From "Playford's Collection."

*Slow with pathos.*

STU MO RUN.

Gaelic air.

Very slow and pathetically.

LORD GREGORY,

Old Scottish air.*Slow and with feeling.*

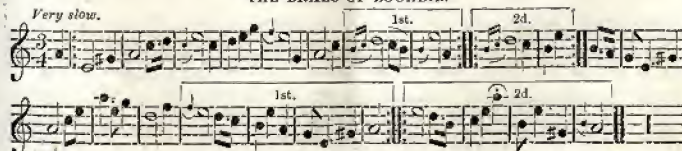
DEPARTED FRIENDS.

Copyright.—J. M.*Slow.*

O MARY YE'SE BE GLAD IN SILK.

Scottish air.*Very slow.*

THE BRAES OF LOCHEIL.



GIPSY QUADRILLES.

No. 1.—LA PANTALON.

Copyright.



No. 2.—L'ETE.



No. 3.—LA POULE.



No. 4.—LA TRENISE.

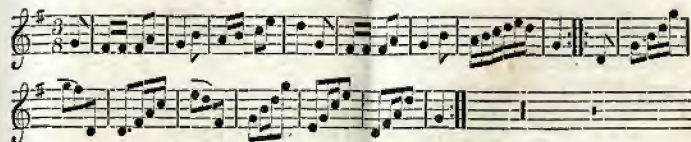




No. 5.—LA FINALE.



MAZOURKA.



MY LODGING IS ON THE COLD GROUND.

Irish melody.

Moore's song, "The Sunflower," is set to this air.

CHANSON ELEGIAQUE.

Moderate.

RONDEAU.

With spirit.

QUADRILLE.

p

THE DUSTY MILLER.

*Lively.**Scottish air.*

The above air is at least as old as since 1709.

DUNCAN'S ELECTION.

Composed on the election of G. Duncan, Esq., M.P., as Grand Master of a lodge of Masons in Dundee.

Moderate.

Copyright.—John M' Glashan.



THE BOB OF FETTERCAIRN.

Reel.

THE OYSTER GIRL.

Lively dancing time.

The comic song, "Going out a shooting," is sung to the above air.

CHIU-RI-RUO.

*Slow.**North Highland air.*

O PESCATOR DE L'ONDA.

*Venetian air.**Slowish.*

THE LASS OF LIVINGSTON.

Slow.

MINUET.

Corelli.

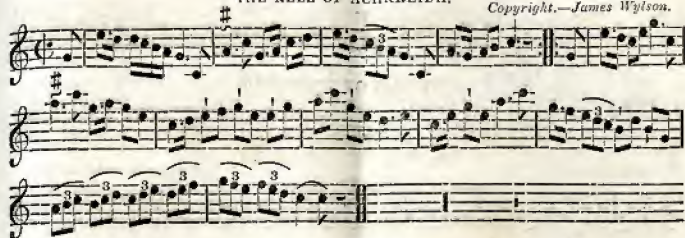
LE PRINTEMPS.

Waltz.



THE REEL OF ACHAREIDH.

Copyright.—James Wyllson.



THE NEW RIGGED SHIP.

Country dance.



LE GOBELIN VALSE.

Copyright.—J. Warden.



WHILST HAPPY IN MY NATIVE LAND.

With boldness and spirit.

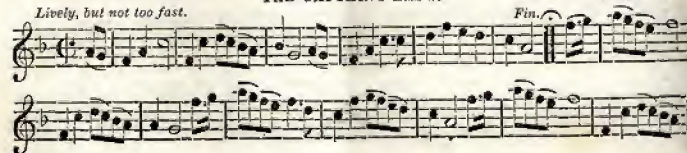
CA— CA— GESCHMAUSET.

*With force and spirit.**German Burschen melody.*

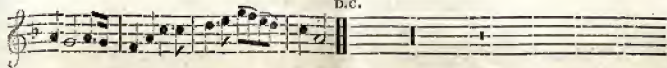
JAMIE GAY.

*Mr. Berg.**Moderate.*

THE CAPTAIN'S LADY.

*Scottish air.**Lively, but not too fast.**Fin.*

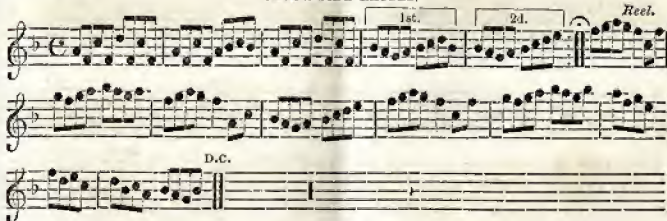
D.C.



LADY CHARLOTTE BRUCE'S FAVOURITE.

*Slow.**Nath. Gow.*

CLYDE-SIDE LASSES.

Reel.

D.C.

THE RAMBLER; OR JOCK TAMSON'S HORNPIPE.

Copyright.—J. M.

MY TRUE LOVE FAR AWAY.

FROM "THE SON-IN-LAW."

Dr. Arnold.

Moderate.

THE BONNIE GREY EYED MORN.

*Very old.**Moderate.*

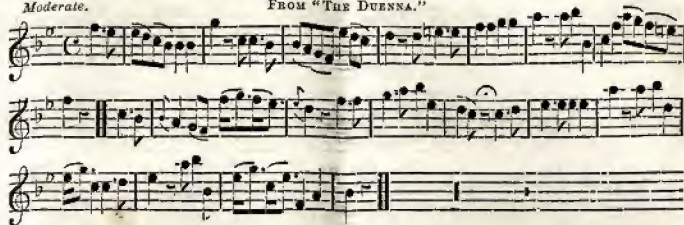
THE EMERALD ISLE.

*Irish air.**Briskly.*

I COULD NEVER LUSTRE SEE IN EYES THAT WOULD NOT LOOK ON ME.

Moderate.

FROM "THE DUENNA."

*Repeat 8va.*

LE RAMONNEUR.

*Lively dancing time.**French melody.*

RONDO.

Suggested by J. P. Knight's air, "Beautiful Venice."

*Andante con espressione.**Douniesio.*

WHAT WILL I DO GIN MY HOGGIE WAD DIE.

*Slow.**Old Scottish melody.**Lively dancing time.*

THE NIGHT-CAP.





FAREWELL TO MINNA.

Slow, with expression.

PLANXTY DRURY.

*Moderate.**Irish air.*

BURNS' FESTIVAL MARCH, 6TH AUGUST, 1844.

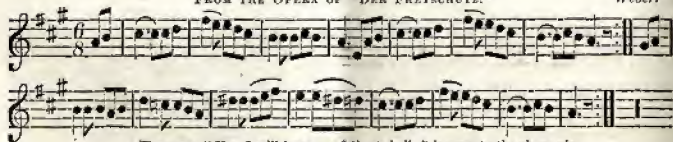
Copyright.—John Turnbull.



THE HERMIT'S SONG.

FROM THE OPERA OF "DER FREYSCHÜTZ."

Weber.



The song, "Yes, I will leave my father's halls," is sung to the above air.

MISS SKEEN'S STRATHSPEY.

Copyright.—P. Virtue.



MRS. CHRISTIE'S RANT.



YOU'RE THE BEAM OF MY EYE.

Copyright.—J. Harkin.



With spirit.

FAVOURITE FRENCH AIR.



Slow with expression.

AN THOU WERT MY AIN THING.

Old Scottish air.



POLONAISE.

J. Kuffner.

THE WIDOW OF WAREHAM.

Country dance.

The above tune is taken from the Universal Magazine, for August, 1760.

MY HEART'S IN THE HIGHLANDS.

*Gaelic air.**Moderate.*

ANACREON IN HEAVEN.

With spirit.

THE SHIPWRECKED BOY.

*J. Moulds.**Slow.*

THE SCOTS RECLUSE.

*Slow.**James Oswald.*

The song by John Lapraik, "When I upon thy bosom lean," is sung to the above air.

WAS IST DES DEUTSCHEN VATERLAND?—WHERE IS THE GERMAN'S FATHERLAND?

*With energy and feeling.**Burschen melody.*

WALTZ.

Fin. M. P. King.

D.C.

MONEY IN BOTH POCKETS.

Country dance

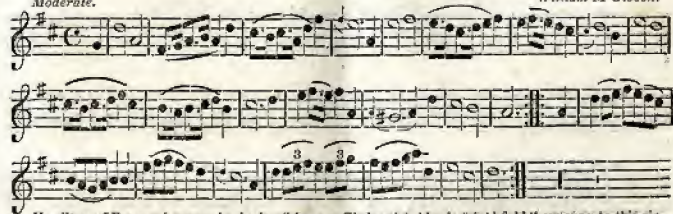
MUIR MACKENZIE'S FAVOURITE.

*Mr. Sharpe, of Hoddam.**Slow.*

FETE DU VILLAGE.—THE VILLAGE FESTIVAL.

Lively.

GLADSMUIR.

*William M'Gibbon.**Moderate.*

Hamilton of Bangour's verses beginning "As over Gladsmuir's blood-stain'd field," are sung to this air.

THE SISTERS.

*Copyright.**Waltz time.*

TO—HO—MAN—HO—TO.

Medley Country Dance.



HARK! THE BONNIE HIGH CHURCH BELLS.

*With spirit.**Dr. Aldrich.*

DUKE OF GLOUCESTER'S NEW MARCH.



GIE ME A LASS WI' A LUMP O' LAND.

*Lively.**Scottish air.*

I'M AS SMART A LAD AS YOU'D WISH TO SEE.

Briskly.

FROM "THE MOUTH OF THE NILE."

Attwood.

TOLL, TOLL THE KNELL.

Very slow.

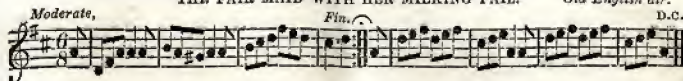
FROM THE OPERA OF "MAHMOUD."

Stephen Storace.

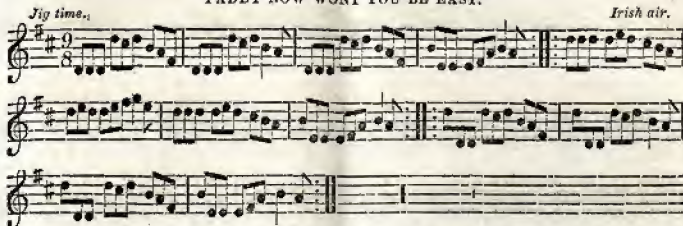
THE FAIR MAID WITH HER MILKING PAIL.

Old English air.

D.C.



PADDY NOW WONT YOU BE EASY.

Irish air.

MACGREGOR'S GATHERING.—MARCH IN ROB ROY.

Moderate.

OUR FRIENDS IN CASTLEWEEROCK.

*Copyright.—J. M.**With spirit.*

CHINESE MARCH.

Copyright.—James Bickers.



PEEP-BO! AULD TOW-WIG.

Copyright.—John Turnbull.



THE HARVEST HOME.

Hornpipe.



Plaintive and slow.

THE VAIN PURSUIT.



CAPTAIN MEGAN.

*Fig time.**Irish air.*

NOBODY COMING TO MARRY ME.

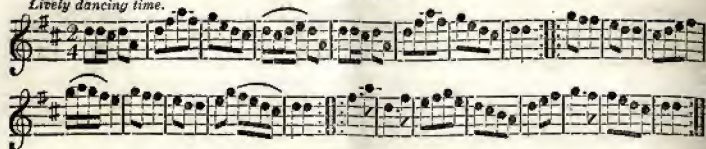
Moderate.

THE HARDY SAILOR.

*With spirit. G.**Dr. Arnold.*

D.C.

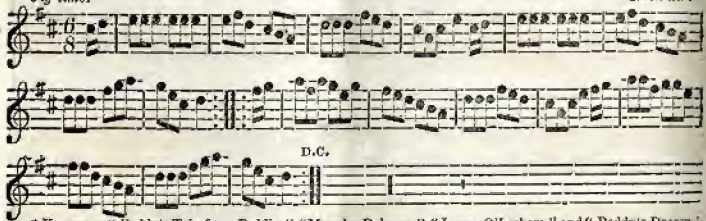
THE NYMPH.

Lively dancing time.

MISS SHARPE'S FANCY.

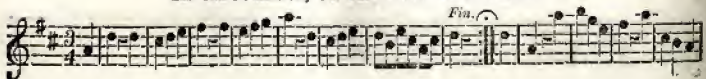
*Mr. Sharpe of Hoddam.**With spirit.*

THE PRIEST IN HIS BOOTS.*

*Jig time.**Irish air.*

* Known as "Paddy's Trip from Dublin," "Murphy Delaney," "Larry O'Lashem," and "Paddy's Dream."

LA TRICOTEUSE, OR THE KNITTER'S WALTZ.

Fine.



MY AIN FIRESIDE.

*Not too fast.**Scottish air.*

LULLABY.—OR "PEACEFUL SLUMBERING ON THE OCEAN."

*Slow with feeling.**Storage.*

THE WEDDING DAY.—OLD NAME, "HOW CAN I BE SAD ON MY WEDDING DAY."



YOUNG WILLIAM WAS A SEAMAN TRUE.

Moderate.

GIN A BODY MEET A BODY COMIN' THRO' THE RYE.

*Moderate.**Scottish air.*

THE BLUE-EYED LASSIE.

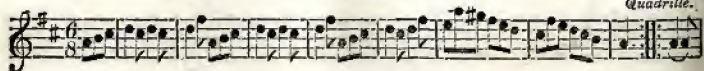


The above melody was the composition of Robert Riddel of Glen-Riddel. Burns' song, "I gaed a waeifu' gate yestreen," is sung to this air.

THE LONDON MARCH.



LA CHOCAILLON.

Quadrille.



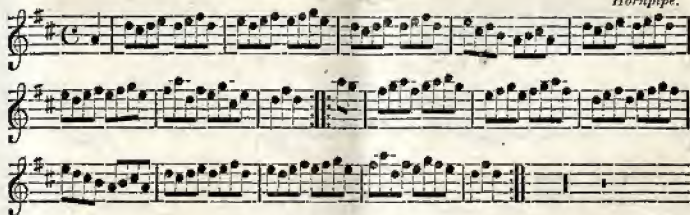
OH NO, MY LOVE, NO.

Moderate.

"WHEN I HANG ON THY BOSOM DISTRACTED TO LEAVE THEE."

Michael Kelly.

THE GOLDEN FARMER.

Hornpipe.

THE THREE GHOSTS.

Moderate.

"THERE SAT THREE GHOSTS BY THE KIRKYARD SIDE."

Copyright.—J.M.

THE CONSTANT SHEPHERDESS.

With spirit.



WAS BLASEN DIE TROMPETEN?—WHY SOUNDS THE TRUMPET?

*March time.**German melody.*

THE RANDY WIVES OF GREENLAW.

Copyright.—J. King.

*Reel.**Reel.*

WILL WATCH.

*J. Davy.**Moderate.*

LORD EGLINTON'S AULD MAN.

With spirit.

GRAND MARCH FROM THE OPERA OF "NORMA."

*With spirit.**Bellini.*

HUNTING THE HARE.

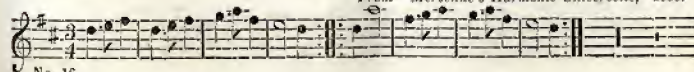
*With spirit.**Irish air.*

The comic song of the "Calais Packet" is sung to the above air.

IS YOUR GRAITH IN ORDER,

Strathspey.

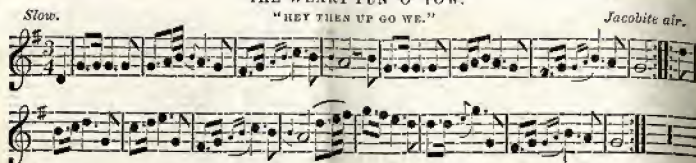
A CANARIES.

From "Mersenne's Harmonie Universelle," 1636.

AH COLIN, WHY.



THE WEARY PUN' O' TOW.

*"HEY THEN UP GO WE."**Jacobite air.*

THE WAEFU' HEART.

Very slow.

The song beginning "Gin living worth could win my heart," is sung to this air.

LOCHABER NO MORE.

Slow and tenderly with expression.

*Very slow and solemn.*

ARIA.

Haydn.

METHVEN CASTLE.

Slow.

D.C.

GALOP FROM "THE CORSAIR."

Bochsa.

ON YONDER STILE.

Moderate. 

L'ORIFLAMME

March.

QUADRILLE.



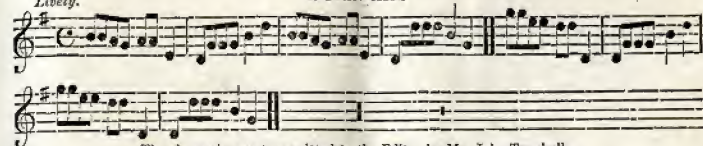
LE CHAMPIGNON.

Gallopede.

IN THE DEAD OF THE NIGHT.

*Slow.**King.*

INDIAN AIR.

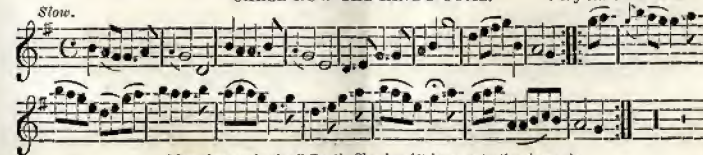
Lively.

The above air was transmitted to the Editor by Mr. John Turnbull.

THE BLUE-BELL OF SCOTLAND.

*Slow.**Scottish air.*

CARLE NOW THE KING'S COME.

*Very old Scottish air.**Slow.*

Mause's song in the "Gentle Shepherd" is sung to the above air.

AUF BRUEDER! LASST UNS LUSTIG LEBEN:

With energy.

RISE BROTHER! LET US ENJOY A LIFE OF PLEASURE.

Burschen melody.

"TASTE LIFE'S GLAD MOMENTS.—FREUT EUCH DES LEBENS."

*Moderate.**Fin. German air.*

This tune, sometimes attributed to Mozart, is the composition of H. G. Nägeli.

I'M NOT TO BE STINTED IN LOVE.

Moderately quick.

FROM THE INTERLUDE OF "THE LOVE WRANGLE."



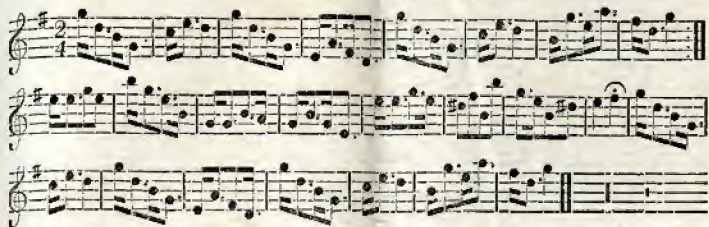
BOHEMIAN MELODY.

With spirit.

QUICK STEP OF THE TWELFTH REGIMENT.



LADY ELGIN'S STRATHSPEY.



HER ABSENCE WILL NOT ALTER ME.

Slow and expressive.

SLOW AIR.

Copyright.—John M'Glashan.

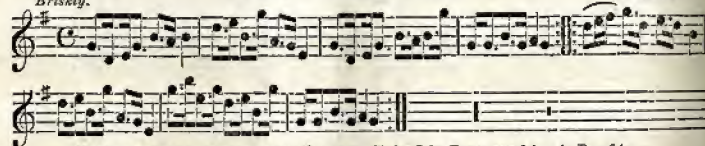
SIR RALPH ABERCROMBIE'S MARCH.



CAPTAIN ROSS' REEL.

Scottish.

WHISTLE O'ER THE LAVE O'T.

*Scottish air.**Briskly.*

The above air was composed about the year 1720, by John Bruce, musician, in Dumfries.

LADY ANN HOPE'S FAVOURITE.

*Scottish.**With spirit.*



A SMILE FROM THE GIRL OF MY HEART.

*Moderate.**Shield.*

THREE FAT MICE.

*Copyright.—John Turnbull.**Reel.*

THIS LIFE IS A LOTTERY, WIVES ARE THE PRIZES.

*Moderate.**Dibdin.*

OH! SAY, SIMPLE MAID.

Slow and with feeling.

FROM "INKLE AND YARICO."

Dr. Arnold.

HALF-PAST-TWELVE.

*With spirit.**Copyright.*

Moderate.

CE FUT UNE NUIT SOLENNELLE.

Popular French melody.

MARY'S DREAM.



THE SUNNY RAYS OF MORNING.

Danish air.

GROTESQUE DANCE.

*With spirit.**Fin.*

THE FOURTH DRAGOON'S MARCH.

*With spirit.*

THE BATTLE O' SHIRRA-MUIR.

Scottish air.—Old set.

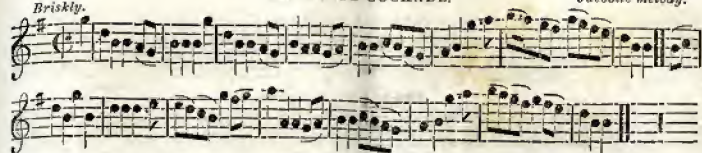
The above tune is sometimes called the "Cameronian's Rant," "Cameron's March," and "Cameron's Reel."

L'ABROTONE.

Contre dance.

Briskly.

THE WHITE COCKADE.

Jacobite melody.

ONE BOTTLE MORE.

With spirit.

"ASSIST ME YE LADS WHO HAVE HEARTS VOID OF GUILE."

Irish air.

PADDY FORSHANE'S FRICASSEE.



The popular comic song of "Paddy Forshane's Fricassee," is sung to the above tune, which was at one time a fashionable country dance.

SLOW MARCH.

Copyright.—Thompson Aimers.

THE DRUID'S MARCH.

Moderate.

FROM THE OPERA OF "NORMA."

Bellini.

O DEAR WHAT CAN THE MATTER BE.

*With spirit.**Irish air.*

THE BANKS O' NITH.

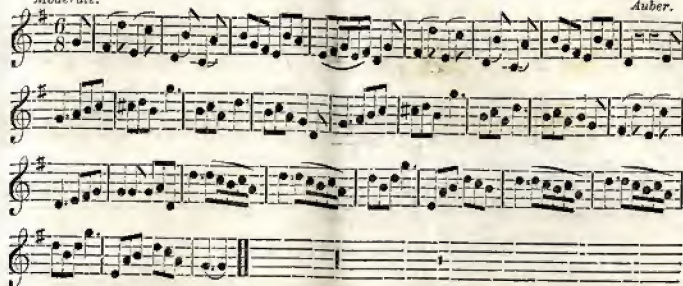
Scottish air.

POPULAR FRENCH MELODY.

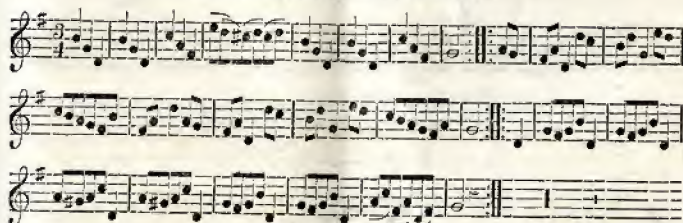
Slow.

Moderate.

ARIA.

Auber.

MISS JANET AGNES DRENNAN'S WALTZ.



BETTY PRINGLE'S FIG.

*Lively.**J. B. Sale,*

PORT NA FAINNE.—"THE WEDDING RING" OR "MRS. NICOL'S FANCY."



MRS. WEYMIS OF CUTTLEHILL.

Strathspey.

The modern song of "St. Patrick was a Gentleman" is sung to the above air.

NEIL GOW'S LAMENT FOR HIS BROTHER.

Slow.

THE GRAVE OF BURNS.

Very slow.

THE BLACK EAGLE.

Plaintively and slow.

BRUACHAN LOCH NEISH.—"THE BANKS OF LOCH NESS."

*Slow strathspey time.**Gaelic air.*

UNA VOCE.

TYRANT SOON I'LL BURST THY CHAINS.

Rossini.

Slower.

The musical score is written for a single voice (Una Voce) and consists of ten staves. The key signature is one sharp (F#), indicating G major, and the time signature is 3/4. The tempo begins with the instruction "Slower." and later changes to "Moderately quick." after a section marked "ad lib." (ad libitum). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' over a group of notes). The notation is in a standard musical format with a treble clef and a key signature of one sharp.



CHINESE AIR.

Slow and with feeling.

JOHNNIE ARMSTRONG.

*Very slow.**Old ballad air.—Modern set.*

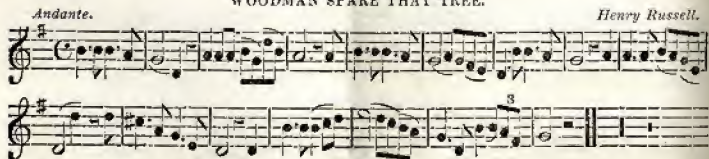
PRINCESS ROYAL'S POLKA A LA JULIEN.

Copyright.

THE KRAKOVIAK DANCE.

Bochsa.

WOODMAN SPARE THAT TREE.

Henry Russell.

LILLA'S A LADY.

German air.

THE CALEDONIAN HUNT'S DELIGHT.

The joint composition of James Miller, depute tiend clerk, Edinburgh, and Stephen Clarke, organist, Edinburgh.

Slow.



Burns' song, "Ye banks and braes o' bonnie Doon," is sung to the above air.

EARL DOUGLAS'S LAMENT.

Plaintive and slow.



SLOW AIR.



LITTLE NELL'S REQUIEM.

Slow and solemn.

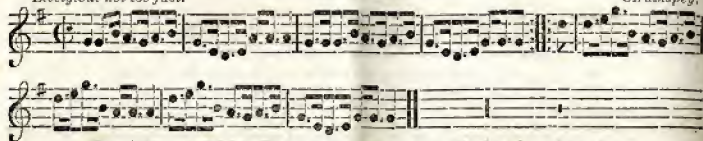
Copyright.



POPULAR FRENCH MELODY.

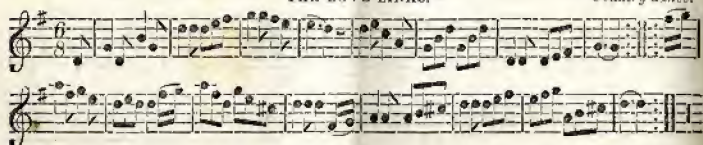
Slow.

THE LASSES OF THE FERRY.

*Lively, but not too fast.**Strathspey.*

Tannahill's song, "O hey, Johnnie lad," is sung to a slightly altered set of this air.

THE LOVE LINKS.

Country dance.

POLISH DANCE.



BRITONS TO ARMS.



THE PEEP OF DAY.

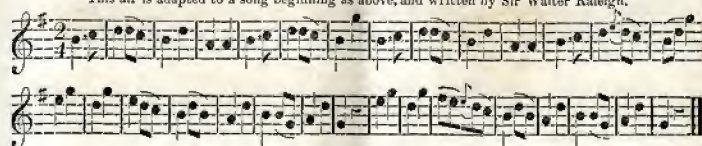
With spirit.

TURN OUT.

*Briskly.**M. P. King.*

SILLY BOY, 'TIS FULL MOON YET, SO NIGHT AS DAY SHINES CLEARLY.

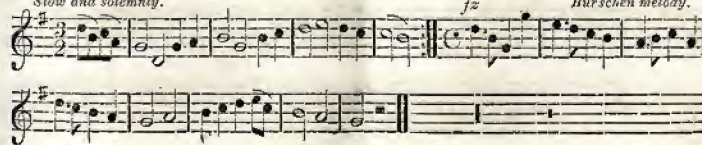
This air is adapted to a song beginning as above, and written by Sir Walter Raleigh.



BOW-WOW-WOW.

*With spirit.**Very old English air.*

ALLES SCHWEIGE.—"BE ALL SILENT."

*Slow and solemnly.**fz**Hurschen melody.*

LE GARÇON VOLAGE.

*Quadrille.**Allegro.*

THE DORSET QUADRILLE.

Fin.

STACK IN VIRGO.

*Irish Air.**Slow and with feeling.*



MINUET.

Hook.

SLOW AIR.

Mozart.

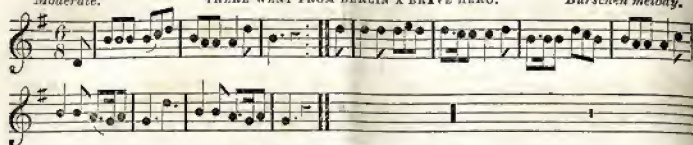
TELL ME FAIR MAID.

*Copyright.—W. Smellie, M.D.**With expression.*

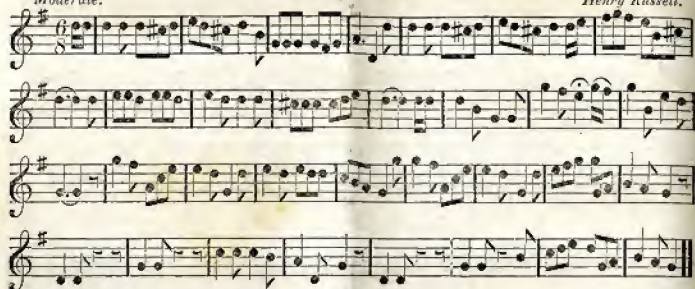
ES ZOG AUS BERLIN EIN MUTHIGER HELD.

Moderate.

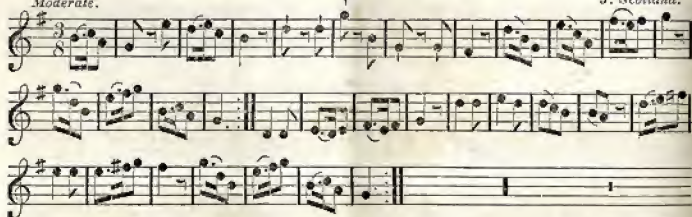
THERE WENT FROM BERLIN A BRAVE HERO.

Burschen melody.

THE IVY GREEN.

*Moderate.**Henry Russell.*

LIGHTLY TREAD, 'TIS HALLOWED GROUND.

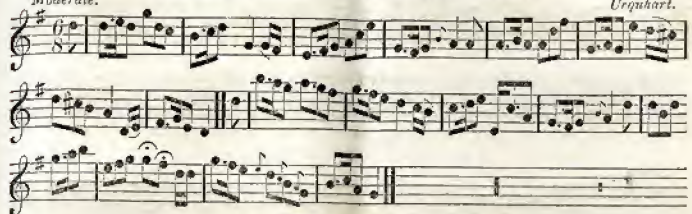
*Moderate.**J. Scotland.*

HERMANN BOAZ.

Country dance.

*Moderate.*

THE GIRL THAT I LOVE IS A MORTAL LIKE ME.

Unguard.

'TWERE VAIN TO TELL THEE ALL I FEEL.

Waltz.

OH! GIVE ME BACK MY RING.

*Andante lachrymoso.**Fin. 1**Copyright.**D.C.*

KENMURE'S ON AND AWA', WILLIE.

*With spirit, but not too fast.**Jacobite air.*

I WAS, D'YE SEE, A WATERMAN.

Lively.

BY THE GAILY CIRCLING GLASS.

With spirit.

SONG FROM THE "MASQUE OF COMUS."

Dr. Arne.

LA SUISSASSE AU BORD DU LAC.

*Moderate.**French air.*

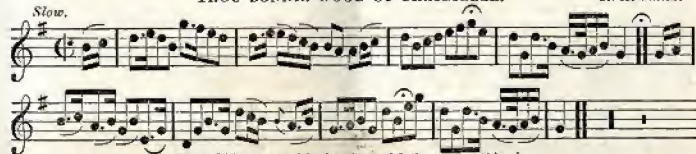
The song beginning "Far o'er the lake," &c. is sung to the above air.

THE PRAGUE WALTZ.



D.C.

THOU BONNIE WOOD OF CRAIGIELEE.

*R. A. Smith.**Slow.*

Tannahill's song with the above title is sung to this air.

LORD RONALD, OR LORD RANDALL.

*Very slow.**Old Scottish ballad air.*

OH MEGAN EE!

Slow.

FROM THE "CASTLE SPECTRE."

Michael Kelly.*Andante.*

SWISS AIR.

*Bold and with spirit.*

THE YOUNG TROUBADOUR.

Henri Herz.

LA RECETTE.

*Briskly.**Romance.—M. Bonnay.*

THE MADRIGAL.

Lively.

THE OX'S MINUET.

Haydn.

FRENCH POPULAR MELODY.

Moderate.

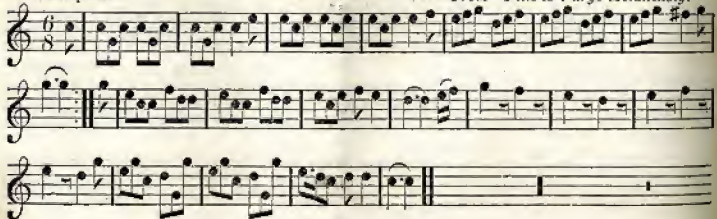
AIR FROM THE OPERA OF "LA DAME BLANCHE."

*Allegro.**Fin.**Boieldieu.**D.C.*

THERE IS A FORM,

*Copyright—W. Smellie, M.D.**Slow.*

PUSS IN A CORNER.

*From "Pills to Purge Melancholy."**With spirit.*

CAMELIA WALTZ.

Mozart.



A FRIAR HE LOVED A FAIR MAID WELL.

Moderate.

Old ballad air.



YOUNG PHILANDER.

Moderate.

Old Scottish melody.



PHILANDER WAS A MERRY SWAIN.

*Moderate.**From "Playford's Collection."*

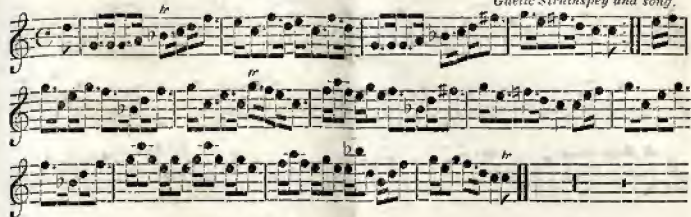
OPERA HORNPIPE.



THE FLOWERS OF THE FOREST.

*Slow with feeling.**Old Scottish air.*

BHLIAN UR.—"NEW YEAR'S DAY."

Gaelic Strathspey and song.

SADLER'S WELLS TUMBLING MINUET.

*Finace.*

WALTZ.

Henri Herz.

DUKE OF KENT'S REEL.

Scottish.

WALTZ.

Strauss.



FAL-DE-RAL-TIT.

Moderate.

"I LEARN'T A PRETTY SONG IN FRANCE."



HOP-O'-MY THUMB.

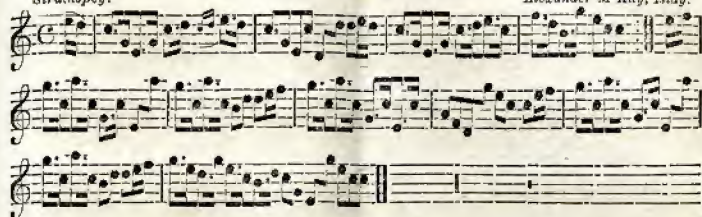
Lively.

Copyright.—Johnson Segton.



Strathspey.

MR. JAMES M'NICOL, INVERARY.

Alexander M'Kay, Islay.

BANNOCKS O' BARLEY MEAL.

Old Scottish air.

The song "Argyle is my name," is sung to the above air.

ROBERTSON'S QUICK STEP.

Copyright.—Charles Robertson.*Moderate.*

THREE YEARS A SAILOR'S LIFE I LED.



THE REAL IRISH QUADRILLES.

Rattle the Bottles.

No. 1.—LE PANTALON.



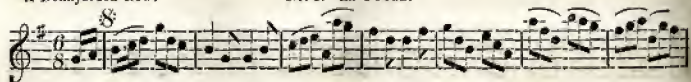
A Bumper for Luck.

No. 2.—L'ETE.



A Donnybrook Row.

No. 3.—LA POULE.





No. 4.—LA TRENISE.

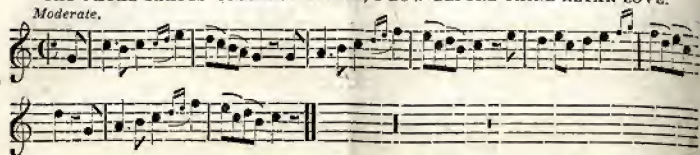


No. 5.—LA FINALE.



THY FATAL SHAFTS UNERRING PROVE, I BOW BEFORE THINE ALTAR LOVE.

Moderate.



FRISCH AUF, MEIN VOLK!

T. H. C. Barnhardt.

With energy but not too quick.

CHEER UP MY MEN.

German Soldier's song.



WILLIE'S RARE.

Scottish air.

Slow.



RANZ DES VACHES.

Swiss melody.

Moderate.



A LITTLE.

Briskly.

FROM THE ENTERTAINMENT OF THE "CAKE HOUSE."

Dibdin.

LOGIE O' BUCHAN.

*Slow.**Scottish air.*

THE FLOWER OF THE WEST.

*Slow and with feeling.**Copyright.—J. Henderson.*

YOUTH'S THE SEASON MADE FOR JOY.

Moderate.

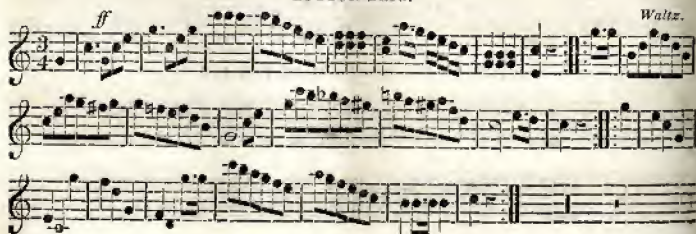
QUADRILLE RONDO.

Henri Herz.

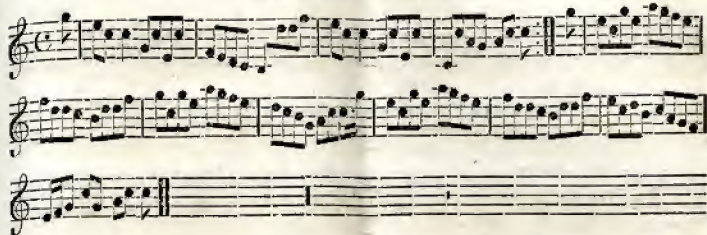


LUGTON BRIG.

Waltz.



MISS S. MURRAY'S REEL.

Scottish.

THE TIPSY HIBERNIAN.

*With spirit.**Reeve.*

ARISE LOVELY BEAM OF THE TWEED.

*Slow.**John Ross.*

SOLEMN MARCH FROM THE OPERA OF "LA GAZZA LADRA."

Rossini.



THE MAID'S COMPLAINT.

James Oswald,
Old Scottish air.

Slow.



Slow and tenderly.

THE DARK PHANTOM.

Irish air.



MISS RAE'S STRATHSPEY.



SIUBHAL AN T' SNEACHD TRA OICHE.

Pathetically.

"THE TRAVELLER BENIGHTED IN SNOW."

Gaelic air.

LORD BALGOWNIE'S FAVOURITE.

*Slow and with feeling.**Scottish air.*

Tannahill's beautiful song, "Gloomy Winter's now awa," is sung to the above air.

STOP WALTZ.



SAW YE JOHNNIE COMIN'.

Old Scottish air.

RINGAN'S ISLE.

Strathspey.*Slow.*

THE DEMON LOVER.

Old ballad air.

MY DAYS HAVE BEEN SO WONDROUS FREE.



Slow and with feeling.

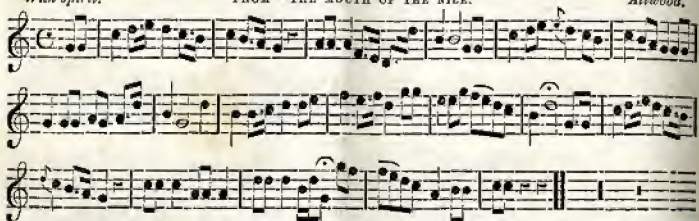
SAWNEY'S PIPE.

Old Scottish melody.

The old song which narrates the death of Colonel Gardner at Prestonpans is sung to this air.

PULL AWAY, PULL AWAY I SAY.

FROM "THE MOUTH OF THE NILE."

*Aitwood.**With spirit.**Moderate.*

HE WINNA DO FOR ME.

Dr. Arne.

LABITSKY'S AURORA WALTZES.

Allegretto.

INTRODUCTION.

Andantino.

WALTZ, No. 1.

No. 19.

ALL MY LIFE IS JOY AND PLEASURE.

DUET.

Bellini.

The musical score is written for a duet, consisting of two staves. The key signature is one sharp (F#), and the time signature is 2/4. The music is arranged in five systems, each with two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp. The second system continues the melody. The third system introduces a new melodic line. The fourth system features a more complex rhythmic pattern. The fifth system concludes with a 'Fine.' marking and a 'D.C. al Fine.' instruction. The score is written in a clear, legible style, typical of 19th-century musical notation.

Fine. *ad lib.* *D.C. al Fine.*

THE ORIGINAL STOP WALTZ.

*Allegretto.**French.*

OLD ENGLISH COUNTRY DANCE.

With spirit.

ENGEL WALZER.

Strauss.

CORNWALLIS'S LAMENT FOR COLONEL MUIRHEAD.

*Plaintive and slow.**Scottish air.*

Burns' song, "Sensibility how charming," is set to the above air.

THE MILL, MILL O.

Scottish air.

Burns' song, "When wild war's deadly blast was blown," is sung to the above air.

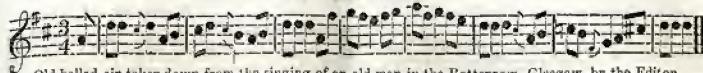
WATERS OF ELLE.

*Moderate with feeling.**French air.*

O'ER THE HILLS AND FAR AWA'.

*Moderate.**Scottish air.*

LORD BEECHAN.



Old ballad air taken down from the singing of an old man in the Rottenrow, Glasgow, by the Editor of the U. T. B.

THE OYSTER GIRL.

Moderate.

TRIO.



KOMMT BRUDER.

*Slow—in the manner of a march.**German air.—A. Binger.*

THE BLUE BELL OF SCOTLAND.

Slow.

DUET.



LA FLEUR DE LA ROSE.

DUET.

*Allegretto.**French air.*

A musical score consisting of four staves. The first two staves end with a repeat sign and the word "Fine." above the second staff. The third and fourth staves continue the melody and include the markings "ad lib." and "D.C." at the end.

FAVOURITE SAXON AIR.

DUET.

A musical score for a duet in 6/8 time, consisting of eight staves. The first two staves are for the first part of the duet, and the next six staves are for the second part. The score includes various musical notations such as notes, rests, and repeat signs.

GOD PRESERVE THE EMPEROR.

ARRANGED AS A TRIO.

Haydn.

Larghetto, mf

mf *p*

mf *p*

p *cres.* *p*

p *cres.* *p*

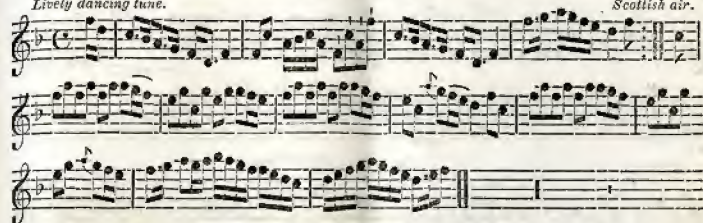
p *cres.* *p*

f *f*

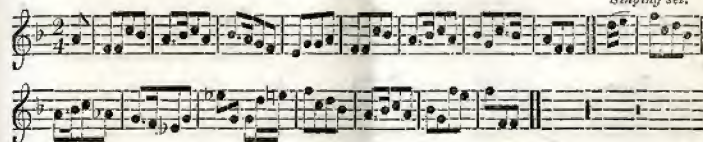
I LOE NA A LADDIE BUT ANE.

Slow.

DAINTY DAVIE.

*Lively dancing tune.**Scottish air.*

THE RANTING HIGHLANDMAN.

Singing set.

L'ARC-EN-CIEL.—"RAINBOW QUADRILLE."



THE AERIAL QUADRILLES.

No. 1.—LE PANTALON.

Copyright.—R. S.



No. 2.—L'ETE.



No. 3.—LA POULE.





No. 4.—LA TRENISE.



No. 5.—LA FINALE.



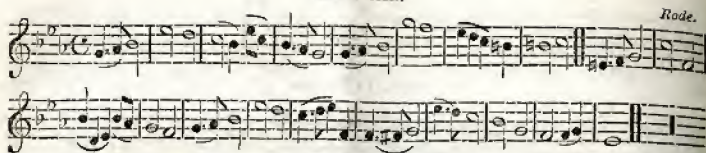
THE MAID THAT TENDS THE GOATS.

Slow.

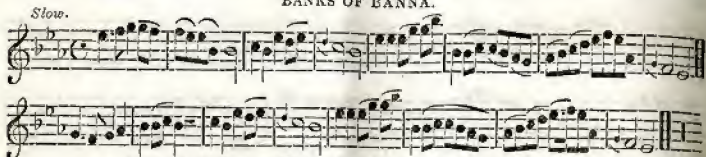
Gaelic air.



SLOW AIR.

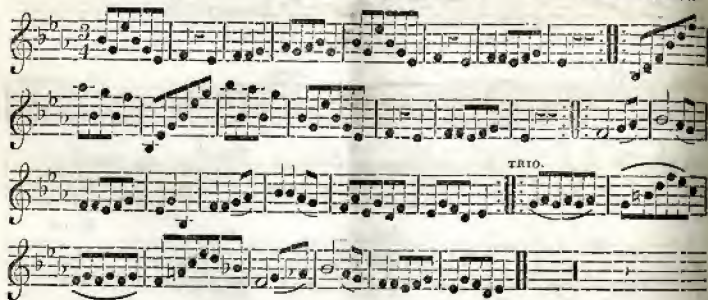
*Rode.*

BANKS OF BANNA.

*Slow.*

Burns' song, "Yestreen I had a pint of wine," is sung to the above air.

THE MAY FLOWER.

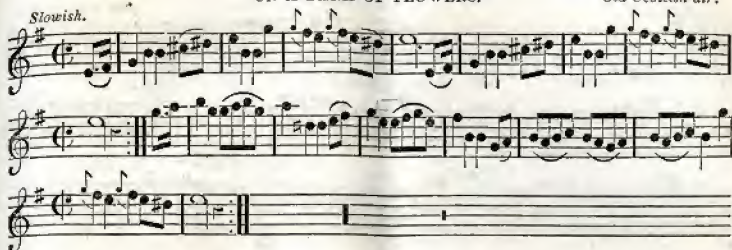
Waltz.—Mozart.

TRIO.

THE POSIE.



ON A BANK OF FLOWERS.

*Old Scottish air.**Slowish.*

STRUAN ROBERTSON'S RANT.

*Strathspey.**Slow.**Moderate.*

JOHNIE M'GILL.—COME UNDER MY PLAIDIE.

Scottish air.

THE BEDS OF SWEET ROSES.

Old Scottish air.

PORT A BHODICH—THE CARLE'S RANT.

Strathspey.

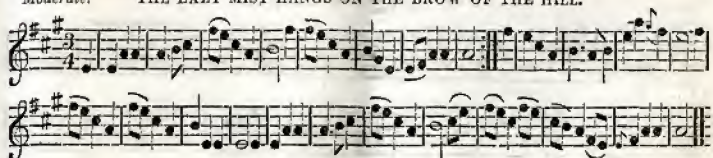
WHAUR WILL BONNIE ANN LIE I' THE CAULD NIGHTS O' WINTER O!

Scottish air.

MAC MHIC ALASTAIR, OR "GLENGARY."

Strathspey.*Moderate.*

THE LAZY MIST HANGS ON THE BROW OF THE HILL.



LA FOLATRERIE.

Gallopede.*Moderate.*

THO' PRUDENCE MAY PRESS ME.



VALE DE LORD LIVERPOOL.

*Not too fast.**Musard.*

SAXE COBURG WALTZ.

With spirit.

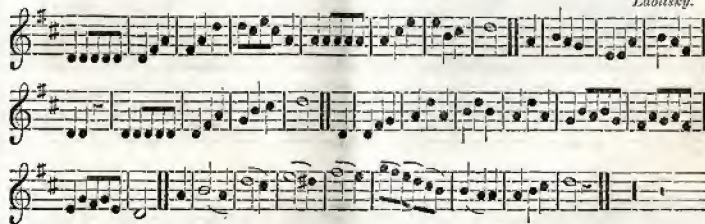
THE LADIES OF CARRICK.

*Jig time. 8.**Irish air.*

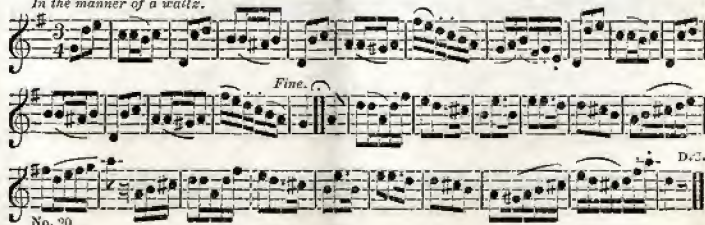
ADIEU, MY NATIVE LAND ADIEU.

*Chandler.**Andantino.*

THE ANTWERP WALTZ.

Labitsky.

LA GITANA.

In the manner of a waltz.

DUET FROM THE "GOLDEN PIPPIN."

Monsieur.

The musical score is arranged in five systems, each containing two staves. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and bar lines. The first system shows the beginning of the piece with a treble and bass staff. The subsequent systems continue the melody and accompaniment. The word "Monsieur." is written above the first staff of the first system.



THE DARK PHANTOM.

Slow and tenderly.

ARRANGED AS A SOLO OR DUET.

Irish air.

Musical score for "The Dark Phantom" in 3/4 time, key of D major. The score is arranged for two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *p* (piano) and includes dynamic markings *cres.* (crescendo), *p*, *pp* (pianissimo), and *mf* (mezzo-forte). The piece concludes with a double bar line.

DES REITENDEN JÄGERS ABSCHIED.

THE HUNTSMAN'S FAREWELL.

*German air.**A. Methfessel.*

Musical score for "Des Reitenden Jägers Abschied" in 2/4 time, key of D major. The score is arranged for two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The music is marked *cres. f* (crescendo, forte) and includes dynamic markings *p* (piano) and *f* (forte). The piece concludes with a double bar line.

DUNKELD HOUSE.

*Slow.**Neil Gow.*

Musical score for "Dunkeld House" in 6/8 time, key of D major. The score is arranged for four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third and fourth staves continue the melody and accompaniment. The piece concludes with a double bar line.

O'ER THE MOOR AMANG THE HEATHER.

Reel.—Scottish.

MISS MARGARET M'DOUGAL OF ARDREG.

Strathspey.—Alexander M'Kay

SONNAMBULA WALTZ.

*Gracefully.**Strauss.*

THE ECHO CATCH.

Herschell.

ff p

p

ff p

ff echo. f echo. f echo.

p

echo. echo. echo. echo.



WHA'LL BE KING BUT CHARLIE.

Jacobite air.



FREEDOM I SERVE THEE.

GERMAN AIR ARRANGED AS A SOLO OR DUET.

Ermann.

LES SOUVENIRS QUADRILLES.

Ma belle amie,

No. 1.—LA PANTALON.

Copyright.—R. S.



La Pensée,

No. 2.—L'ÉTÉ.



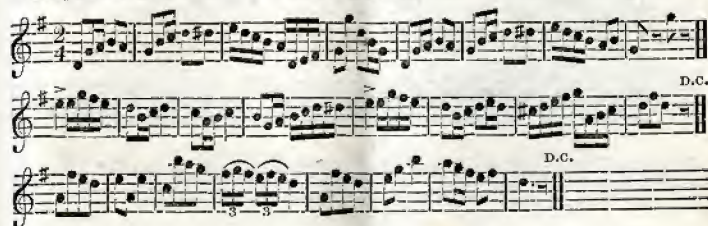
Le jour du plaisir.

No. 3.—LA POULE.



Le soupir de l'absence.

No. 4. LA TRENISE.



Ne m'oubliez pas.

No. 5.—LA FINALE.



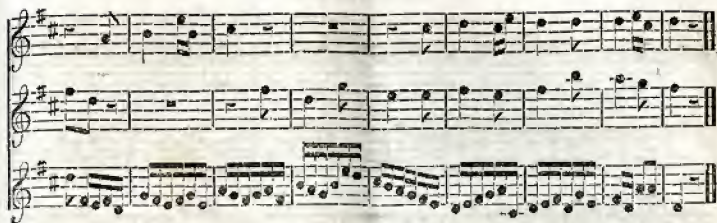
MINUET FROM "PORUS."



TRIO FROM THE COMIC OPERA OF "THE COOPER."

Dr. Arne.

The musical score is arranged in four systems, each containing three staves. The key signature is G major (one sharp, F#) and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, and bar lines. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp. The second system continues the melody with similar notation. The third system features more complex rhythmic patterns, including sixteenth and thirty-second notes. The fourth system concludes the piece with a final cadence.



JOHN O' BADENYON.

*Scottish air.**Slow.*

The Rev. Mr. Skinner's song, beginning "When first I came to be a man," was written for the above air.

THE AULD BRIG O' DOON.

*Copyright.—John Turnbull.**Strathspey.*

INCH LAGGAN.

*North Highland melody.**Moderate,*

THE MATCH BOY.

ARRANGED AS A SOLO OR DUET.



THE ROCKS OF CASHELL.

*Lively.**Irish air.*

BALINAMONA ORA.

*Jocosely.**Irish air.*

The comic songs of "The Beautiful Boy," "The Wedding of Ballyporeen," and Burns' song, "Hey for a lass wi' a tocher," are sung to the above air.

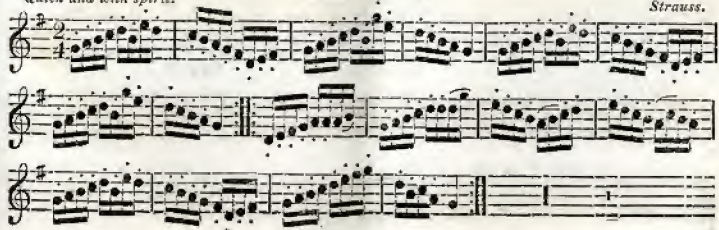
CHARLIE YET.

*Lively.**Jacobite air.*

THE BOHEMIAN WALTZ.

*Moderately fast.**Lanner.*

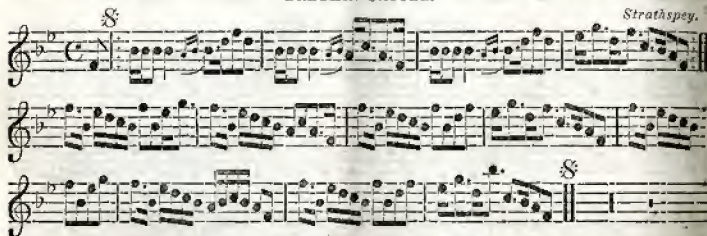
FAIRY GALLOP.

*Quick and with spirit.**Strauss.*

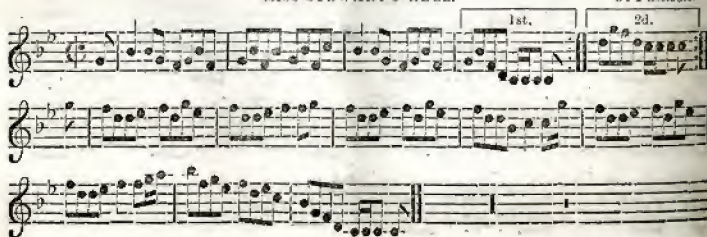
CALLER HERRING.

*Nathaniel Gow.**Not too fast.*

BRECHIN CASTLE.

Strathspey.

MISS STEWART'S REEL.

J. Pattison.

TOM THUMB.

Hornpipe.

BEAUTY.

*Moderate.**Pleyel.*

GRAND MARCH.

Findon.

THE NEW FRENCH STOP WALTZ.



GALOP DES JUIFS.



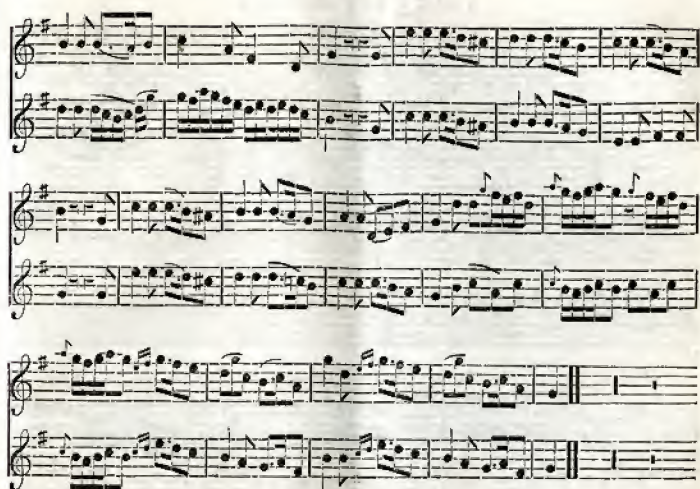
THE SWISS BOY.

Swiss melody.

DUET FROM THE OPERA OF "THE PIRATES."

Storace.





THE GROVES OF BLARNEY.

Irish air.

O LET ME IN THIS A'E NIGHT.

Scottish air.

POLKA QUADRILLES.

No. 1.—LA PANTALON.

Copyright.—T. B. Brett.



No. 2.—L'ETE.



No. 3.—LA POULE.



No. 4.—LA PASTORELLE.



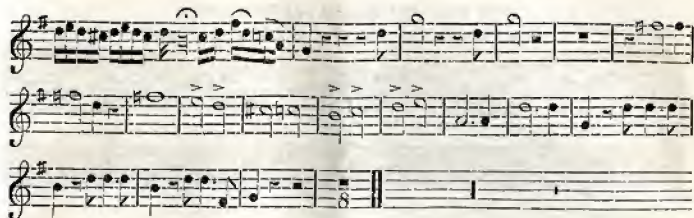
No. 5.—LA FINALE.



Moderate.

FAVOURITE AIR.

Belizai.*Piu moto.*



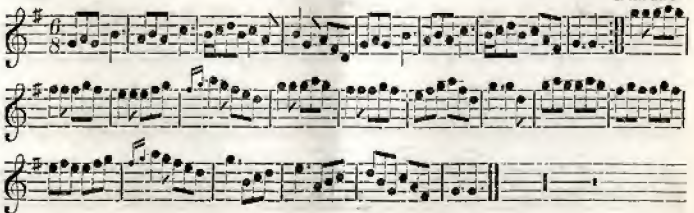
DER FREYSCHUTZ WALTZ.

Weber.



JACK'S ALIVE.

Irish air.



THE MORN RETURNS IN SAFFRON DREST.

FROM THE OPERA OF "ROSINA." ARRANGED AS A DUET.

*Plaintive and slow.**Stephen Paxton.*

Musical score for "The Morn Returns in Saffron Drest," a duet from the opera "Rosina." The score is arranged for two voices and piano. It consists of four systems of staves. The first system has two staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The tempo is marked "Plaintive and slow." The key signature is one sharp (F#). The time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like *sf* (sforzando) and *sym.* (symphony).

SALLY IN OUR ALLEY.

*Andante.**Henry Carey.*

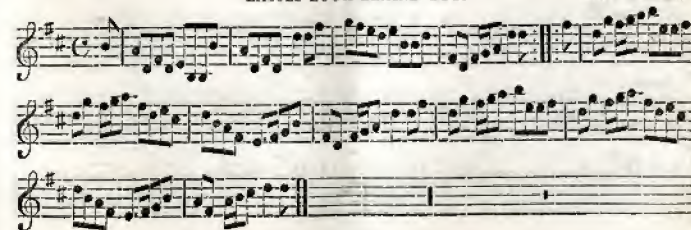
Musical score for "Sally in our Alley," a duet from the opera "Rosina." The score is arranged for two voices and piano. It consists of four systems of staves. The first system has two staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The tempo is marked "Andante." The key signature is one sharp (F#). The time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano).



THE BRAES O' MARR.

Strathspey.

LASSES LOOK BEHIND YOU.

Reel.—Scottish.

MY LOVE SHE'S BUT A LASSIE YET.

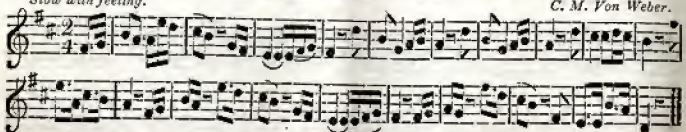
OLD NAME—LADY BADINSCOTH'S REEL.

Scottish air.*With animation.*

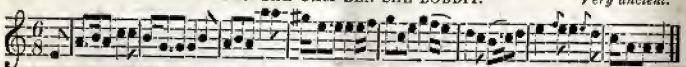
CRAMBAMBULL.

German Burschen melody.*Slow with feeling.*

NO WORDS CAN POET FIND.

C. M. Von Weber.

WHEN SHE CAM BEN SHE BOBBIT.

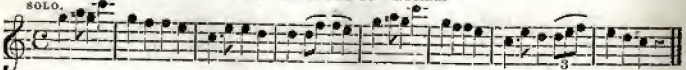
Very ancient.

Miss Corbett's song, "The Laird of Cockpen," is sung to this air.

WHEN THE ROSY MORN APPEARING.

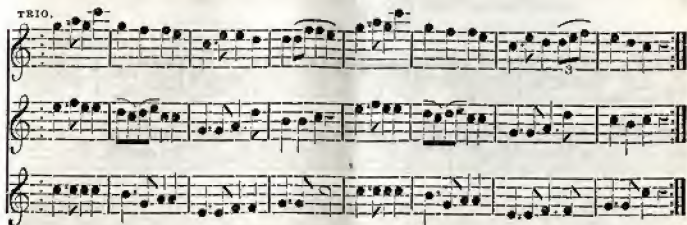
Moderate.
SOLO.

FROM THE OPERA OF 'ROSINA.'



DUET.

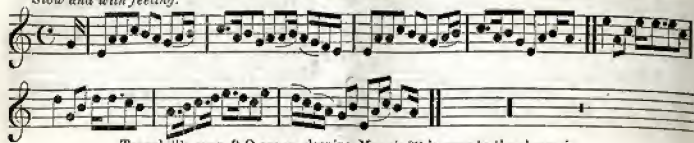




SOME LOVE TO ROAM.

*Moderately quick and with spirit.**Henry Russell.*

CULLODEN.

Slow and with feeling.

Tannahill's song, "O are ye sleeping Maggie?" is sung to the above air.

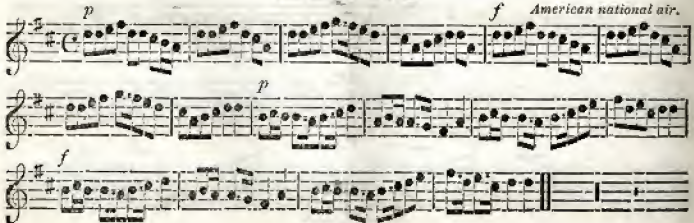
ROSES BLAW.

*With spirit.**A Northumbrian air.*

TIBBIE FOWLER.

Strathspey.

YANKEE DOODLE.

f American national air.

Moderate.

CAROLAN'S CAP.

Irish air.*Very slow.*

I DREAM'D I LAY WHERE FLOWERS WERE SPRINGING.

*Slow.*

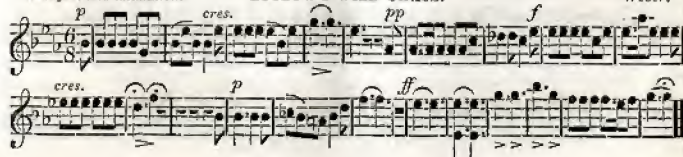
THE WAES O' SCOTLAND.

Jacobite melody.*Slow.*

'T WAS WHEN THE SEAS WERE ROARING.

Old ballad air.*With fire and animation.*

LÜTZOW'S WILD CHASE.

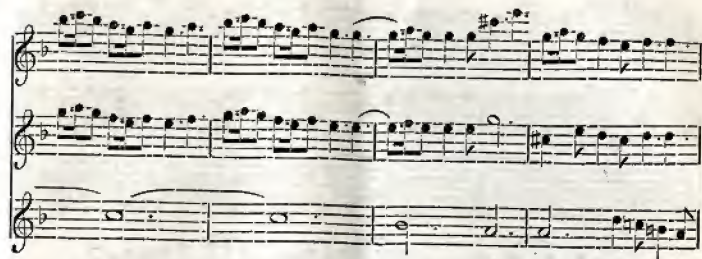
Weber.

HANDEL'S CELEBRATED "PASTORAL SYMPHONY."

FROM "THE MESSIAH."

Slow and soft.

This musical score is for a three-part setting of Handel's "Pastoral Symphony" from "The Messiah." It is written for three staves, each in a different clef: the top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 12/8. The tempo and dynamics are marked "Slow and soft." The score consists of three systems of music. The first system has four measures, the second system has four measures, and the third system has four measures. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The bottom staff often plays a more melodic line, while the top and middle staves provide harmonic support with more complex rhythmic patterns.





SCOTS WHA HAE WI' WALLACE BLEED.

Majestically and slow.

OLD NAME, "HEY TUTTI TAITI."

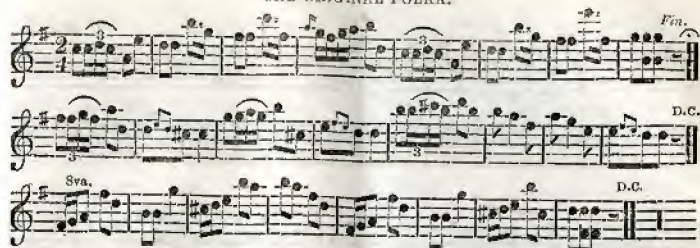
Scottish air.

RUSSIAN HYMN.



Moore's song beginning "Hark the Vesper Hymn is stealing," is sung to the above air.

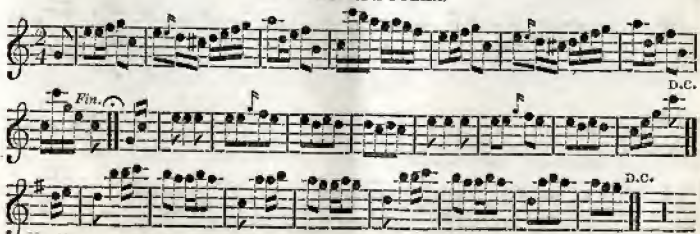
THE ORIGINAL POLKA.



THE OPERA POLKA.

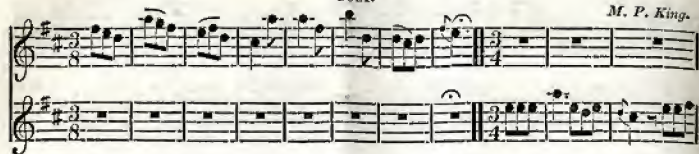


LA ESMERALDA POLKA.



THE MINUTE GUN AT SEA.

DUET.

M. P. King.



AH! BELLA A ME RITORNO.

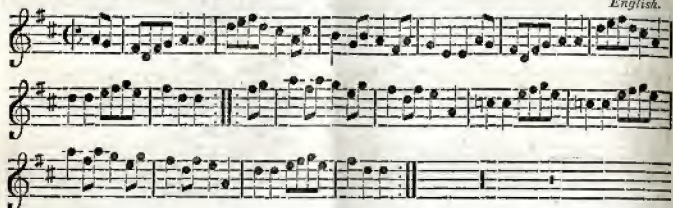
AIR FROM "NORMA."



THE ADELPHI QUADRILLE.

Copyright.—M. Cann.

STAATEN ISLAND HORNPIPE.

English.

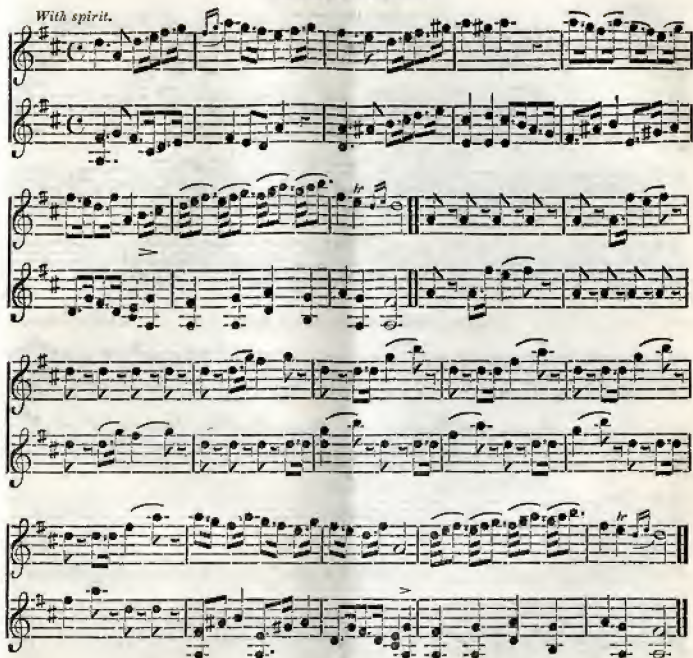
WALTZ.

Copyright.—T. Strickland Tyson.

FLORENTINE AIR.



THE HEN'S MARCH.

With spirit.

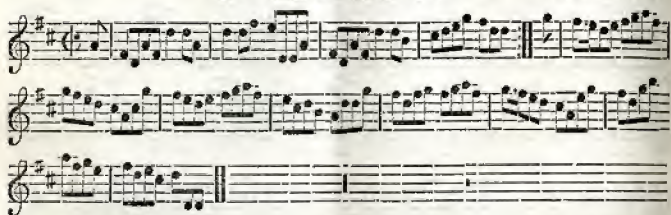
THE MARKET GIRL.

Briskly.

THE BANKS OF TWEED.

*Moderately slow.**Hook.*

MR. BUSBIE MAITLAND'S REEL.

Nathaniel Gow.

JOHNNIE PEEP.

Copyright.—John M'Kenzie.

BY THE MARGIN OF ZÜRICH'S FAIR WATERS.

*Allegretto.**Swiss air.*



THE BANKS OF ALLAN WATER.



WHERE ARE YOU GOING SWEET ROBIN?



The song, "The Humours of Glasgow Fair," is sung to the above air.

Moderato.

ANNIE LAURIE.

Scottish air.

BLACK-EYED SUSAN.

Leveridge.

LA POSTE QUADRILLES.

No. 1.—PANTALON.

Camille Schubert.

No. 2.—L'ÉRE.



No. 3.—LA POULE.





Original key G.

No. 4.—PASTOURELLE.



No. 5.—FINALB.



DEATH OF KOSCIUSKO.

GERMAN AIR ARRANGED AS A TRIO.

T. H.



The song, "Let the 'Toast be dear Woman," is adapted from this air.

Slow with expression.

JUST LIKE LOVE IS YONDER ROSE.

Davy.

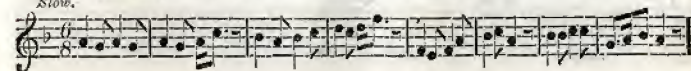
ARIETTA.

Copyright.—D. T. Williams.

HORNSPIPE.



THE HIGHLAND BALOO.—"HEY BALOO, MY WEE WEE DONALD."

Slow.

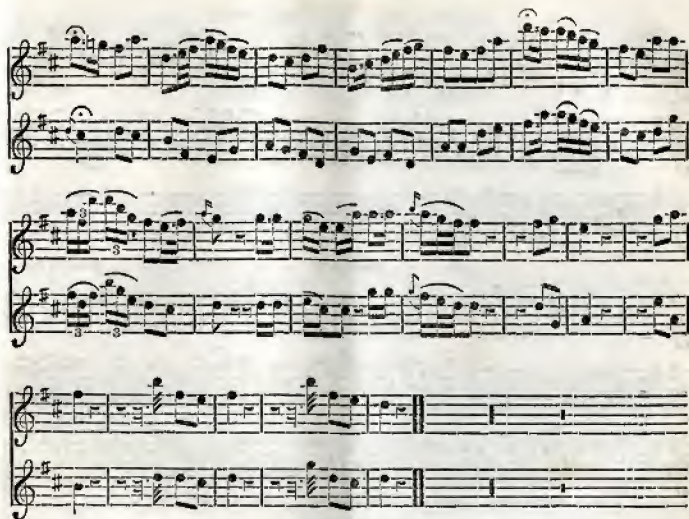
AH PERDONA.

Andante.

DUET FROM THE OPERA OF "LA CLEMENZA DI TITO,"

Mozart.

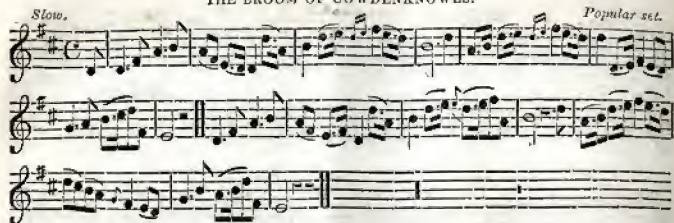
The musical score is written for two voices or instruments. The key signature is G major (one sharp). The time signature is 2/4. The tempo is marked *Andante*. The score is divided into six systems, each with two staves. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp. The melody is written in the upper staff, and the lower staff contains rests. The second system continues the melody with some triplet markings. The third system shows the lower staff beginning to play. The fourth system continues the duet. The fifth system shows more complex rhythmic patterns. The sixth system concludes the piece with a final cadence.



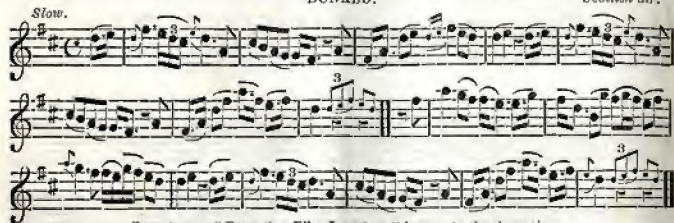
THE BUD OF THE ROSE.

S. *Shield.* *Fine.* *D.C. al fine.*

THE BROOM OF COWDENKNOWES.



DONALD.

Scottish air.

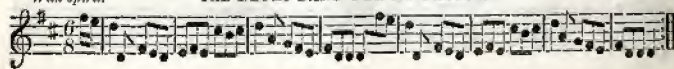
Burns' song, "From thee Eliza I must go," is sung to the above air.

RULE BRITANNIA.

COMPOSED FOR THOMSON'S MARQUE OF "ALFRED."

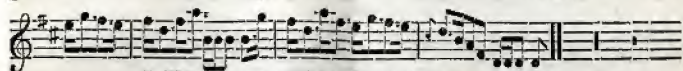
Dr. Arne.*With spirit.*

THE DEUKS DANG O'ER MY DADDIE.



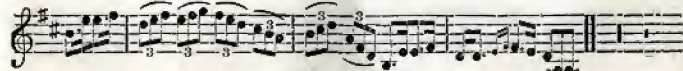


CAMERON'S GOT HIS WIFE AGAIN.

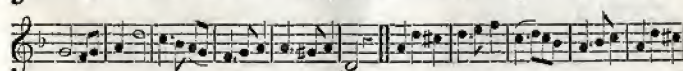
Strathspey.

Sir Walter Scott's song, "Donald Caird," is sung to the above air.

MRS. DEMPSTER.

*Printed for the first time.**Strathspey.—William Dempster.*

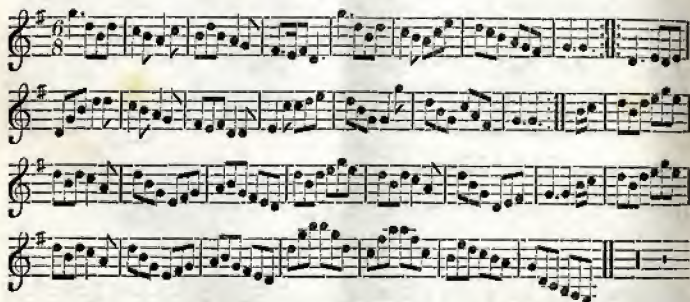
WANDERING WILLIE.

*Slow.**Scottish melody.*

OH! HASTE AND LEAVE THIS SACRED ISLE.

*Irish air.**Moderato.*

NEW BUMPKIN.



I WON'T BE A NUN.

Allegretto.

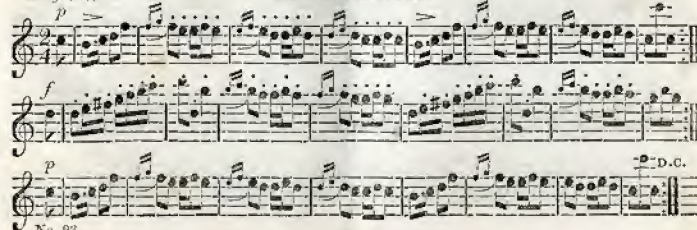
THE VIENNA POLKA.

Vivace.*Allegretto.*

THE BALL-ROOM POLKA.

*Allegretto.*

LA GITANA POLKA.



HAIL! ALL HAIL! THOU MERRY MONTH OF MAY.

Duet.

Weber.



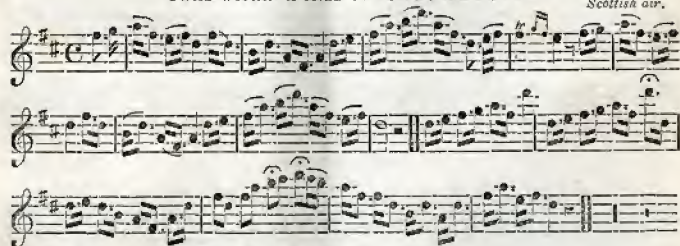
COOLUN.

Irish air.

ROUSSEAU'S DREAM.

French air.

'TWAS WITHIN A MILE OF EDINBURGH TOWN.

Scottish air.

CAULD KAIL IN ABERDEEN.

*Scottish air.**Andante.*

Moderate.
2d set.

DOWN THE BURN, DAVIE.

James Hook.



Moderate.

SALLY ROY.

Shield.



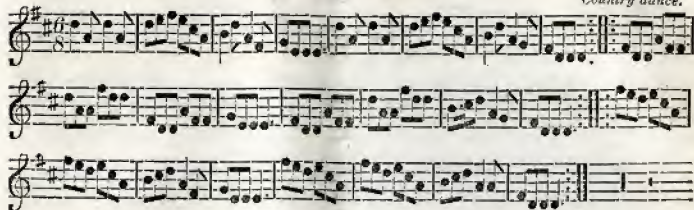
BLEWITT'S JIG.

Copyright.



This favourite jig, to which Mr. Hudson's song of "Barney Brallaghan's Courtship" is sung, is printed by the kind permission of the composer, Mr. J. Blewitt.

LEITH ASSEMBLY.

Country dance.

LADY CHARLOTTE MURRAY.

Niel Gow.

WILLIE CAMERON.

Moderate.

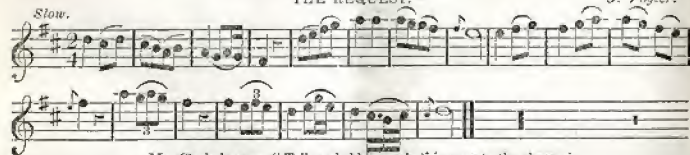
THE BRITISH GRENADIERS.

Lively.

MISS FORBES'S FAREWELL TO BANFF.

*Moderato**Isaac Cooper.*

THE REQUEST.

*G. Vogler.**Slow.*

Mr. Clarke's song, "Tell me babbling echo" is sung to the above air.

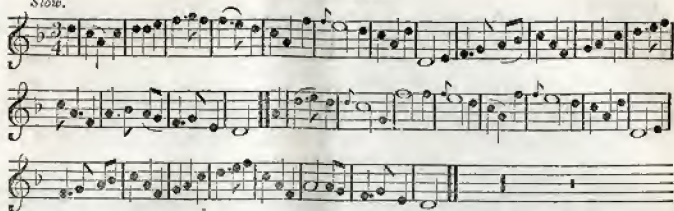
THE MILLER.

Moderate.

Sir J. Clark's song, "O merry may the Maid be that marries wi' the Miller," is sung to the above air.

Slow.

ORAN GAOIL.

*Slow.*

LADDIE LIE NEAR ME.

*With spirit.*

THE MOUDIEWART.



Burns' song, "O, for ane and twenty Tam," is sung to the above air.

WOO'D AND MARRIED AND A'.



CROPPIES LIE DOWN.

*Irish air.**With spirit.*

SICH A GETTING UP STAIRS.

Popular Negro song.

MONNIE MUSK.

*Donald Dow.**Strathspey.*

LADY BELHAVEN.

Reel.



SIR JOHN HENDERSON.

Neil Gow.

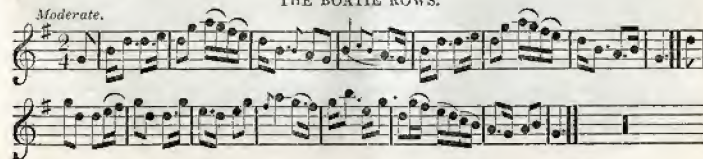
THE EDINBURGH HORNPIPE.



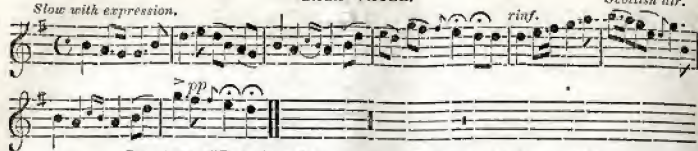
THE BELLEISLE MARCH.



THE BOATIE ROWS.

Moderate.

GALA WATER.

*Scottish air.**Slow with expression.*

Burns' song, "Braw, braw lads on Yarrow braes," is sung to the above air.

THE HEAVING OF THE LEAD.

*Moderate.**Pearce.*

By the deep nine.

Slow.

CAPTAIN OKANE.

Irish air.

Campbell's beautiful song, "The wounded Hussar," is sung to this air, also Burns' song beginning "The small birds rejoice."

Slow.

TAK YOUR AULD CLOAK ABOUT YE.

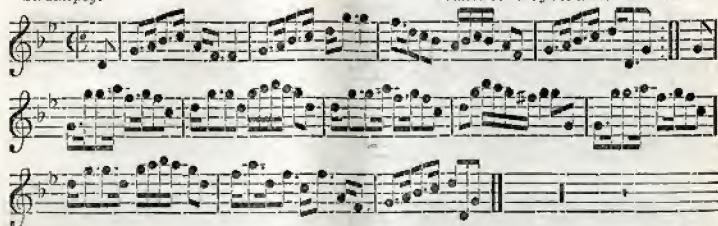
Very old air.

CAPTAIN KEELER.

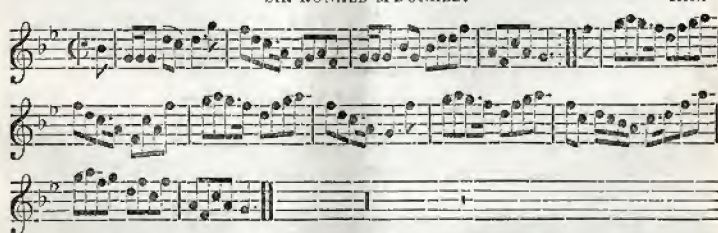
Reel.



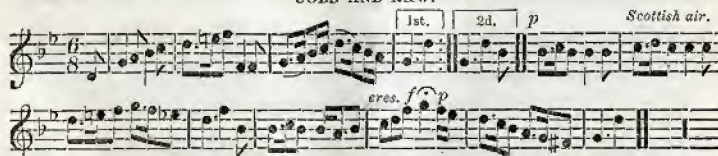
THE NEW BRIDGE OF GLASGOW.

*Strathspey.**Printed for the first time.—T. Porteus.*

SIR RONALD M'DONALD.

Reel.

COLD AND RAW.

Scottish air.

The song, "Up in the Morning early," written by John Hamilton, music seller in Edinburgh (died 1814), is sung to the above air.

SPEED THE PLOUGH.

This melody was first called "The Naval Pillar." *John Morehead, 1800.*



THE QUEEN.

By the late Hugh Gilmour.—Never before published.



THE QUEEN'S TRIUMPH.

By the late Hugh Gilmour.—Never before published.



DUCHESS OF BUCCLEUCH.

Strathspey.

Neil Gow.





RATTLING ROARING WILLIE.

2d set.

Jig.

WEEL MAY THE KEEL ROW.

With spirit.

SHERRIFF MUIR.

Slow.

2d set.—From Gow's Collection.



DRUNK AT NIGHT AND DRY IN THE MORNING.

*Slow.**From Niel Gow's Collection.**Lively.*

LOONEY MACTWOLTER.—NEW LANGOLEE.

Irish air.

MACGRIOGAIR AN RUARO.—LAMENT FOR MACGREGOR OF RURO.

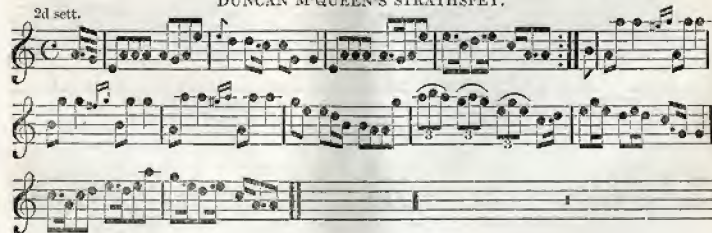
*Very slow.**Gaelic air.*

GREIG'S STRATHSPEY.

Slow.

Nathaniel Gow said of this tune, "it is the best strathspey that ever was written."

DUNCAN M'QUEEN'S STRATHSPEY.

2d sett.

THE CONNAUGHT-MAN'S RAMBLE.

*Fig.**Irish air.*

LIGHTLY TREAD 'TIS HALLOW'D GROUND.

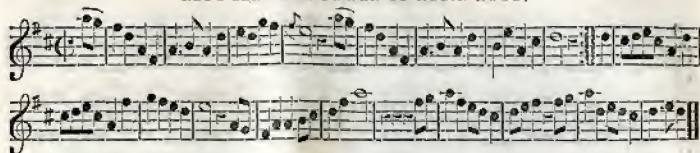
ARRANGED AS A TRIO.

G. Berg.

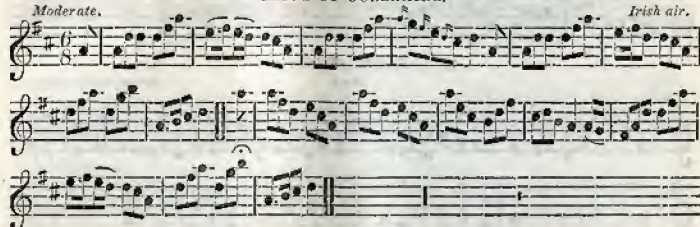
Andante.

The musical score is written for three staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The tempo is marked *Andante.* The score is divided into three systems. The first system contains 10 measures, with a '107' written above the second measure. The second system contains 10 measures, with a repeat sign after the 5th measure. Dynamic markings *p* and *mf* are present. The third system contains 8 measures, ending with a double bar line.

LET'S SEEK THE BOWER OF ROBIN HOOD.



KITTY OF COLERAINE.

*Moderate.**Irish air.**Andantino effettuoso.*

SAYOURNA DEELISH.

*Irish air.**dolce p*

THE RED RED ROSE.

*Scotch air.**Slow, with feeling.*

THE SAILOR'S HORNPIPE.



ROBIN ADAIR,

DUET.

*Arranged by Haydn.**Slow.*

ALICE GRAY.

*Copyright.
Mrs. P. Millard.**Moderate.*

MRS. M'CASEY.

*Irish air.**Briskly.*

The comic song, "Billy O'Rourke's Ramble," is sung to the above air.

Moderate.

LOCHERROCH SIDE.

Scottish air.

The favourite song of "The Lass of Gowrie" is sung to the above air.

Slowly.

THE QUEEN'S ANTHEM.

*Slow.*

THE BONNIE BRIER-BUSH.

*Slowly.*

CORN RIGGS ARE BONNIE.

Scottish air.

ROY'S WIFE OF ALDIVALLOCH.

*Slow.**Scotch air.**Fine.*

GRAMACHREE.

*Slow.**Irish air.*

The song by Sheridan, "Had I a heart for falsehood framed," is sung to the above air.

THE YOUNG MAY MOON.

*With spirit.**Irish air.*

1st.

2d.

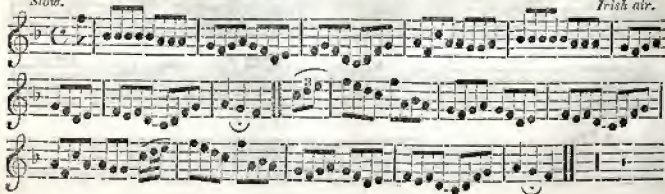


DROPS OF BRANDY.

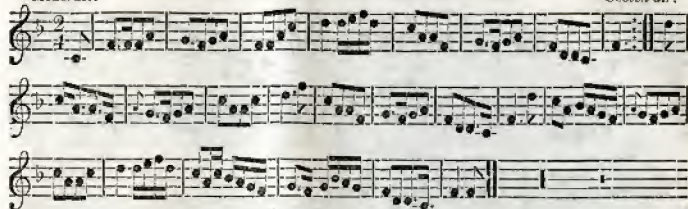
*Jig.**Irish.*

The comic song, "Madame Fig's Gala," is sung to the above air.

MOLLY BRALLAGHAN.

*Slow.**Irish air.*

AULD LANGSYNE.

*Moderate.**Scotch air.*

JOCK O' HAZLEDEAN.

*Slow and with feeling.**Scotch air.*

Sir Walter Scott's song, "Why weep ye by the tide, lady," is sung to the above air.

GARRY OWEN.

*Jig time.**Irish air.*

The comic song, "Walker the Twopenny Postman," is sung to the above air.

GO TO BERWICK, JOHNNY.

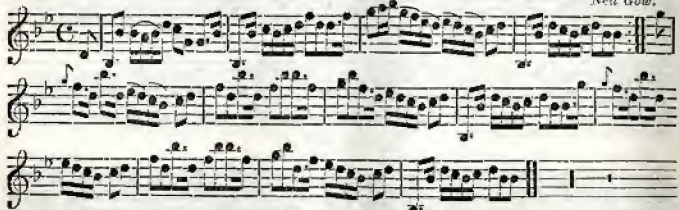
*With spirit.**Scotch air.*

BLUE BONNETS OVER THE BORDER.

*With spirit.**Scotch air.*

FAREWELL TO WHISKY.

This tune refers to the time when the distillation of whisky was prohibited in the year 1799.

Neil Gow.

LOVE'S YOUNG DREAM.

*Irish air.**Slow.*

THE ROSE TREE.

*Irish air.**Slow.*

YE BANKS AND BRAES O' BONNIE DOON.

DUET.

*Scotch air.**Slow,*

Musical score for "Ye Banks and Braes o' Bonnie Doon." The score is written for two voices in a duet format. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The tempo is marked "Slow," and the dynamics start with a piano (*p*) marking. The melody is characterized by a mix of eighth and sixteenth notes, with some triplet figures. The score consists of two systems of staves. The first system has two staves, and the second system also has two staves. The piece concludes with a double bar line.

SIR WATKIN W. WYNN.

*Welsh air.**Moderate.*

Musical score for "Sir Watkin W. Wynn." The score is written for two voices. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The tempo is marked "Moderate." The melody features a mix of eighth and sixteenth notes, with some triplet figures. The score consists of two systems of staves. The first system has two staves, and the second system also has two staves. The piece concludes with a double bar line.

JOHN ANDERSON MY JO.

Moderately slow.

Musical score for "John Anderson My Jo." The score is written for two voices. It begins with a treble clef, a key signature of one sharp (F-sharp), and a time signature of 4/4. The tempo is marked "Moderately slow." The melody is characterized by a mix of quarter and eighth notes. The score consists of two systems of staves. The first system has two staves, and the second system also has two staves. The piece concludes with a double bar line.

LE GENTIL HUSARD,

*Moderato.**Waltz.*

ANDREW HOFER.

March.

END OF VOL. II.









